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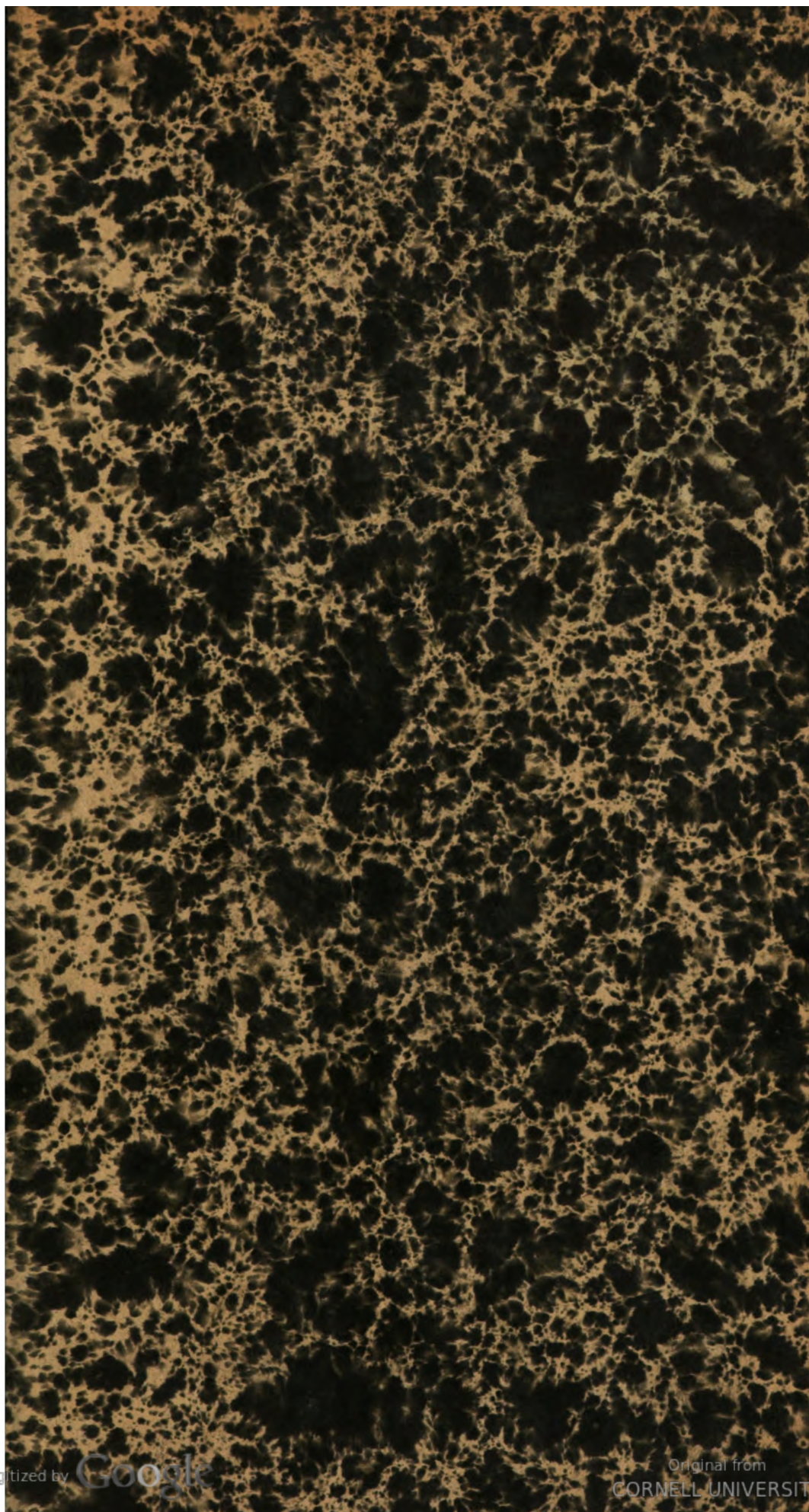


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AMERICAN
JOURNAL OF NUMISMATICS.

QUARTERLY.



At mihi plaudo
Ipse domi, simul ac nummos contempler in arca.
— *Hor., Sat., I, ii. 66.*

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JULY, 1898—APRIL, 1899.

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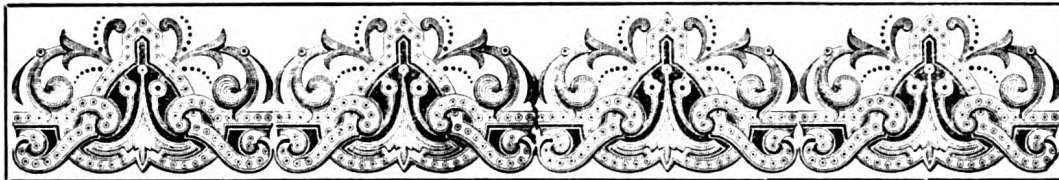
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MEXICAN IMPERIAL COINAGE.

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AMERICAN JOURNAL OF NUMISMATICS.

At mīhi plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.
—Horatii, Sat. I, ii. 66.

VOL. XXXIII.

BOSTON, JULY, 1898.

No. I.

MEXICAN IMPERIAL COINAGE.

BY BENJAMIN BETTS.



THE history of Mexico has ever been fruitful of dramatic incidents; from the conquest almost to the present time it has been replete with events of an intensely interesting character. Among the most notable of these from a Republican standpoint, may be mentioned the two attempts made to establish Imperial rule upon this continent: the *first* under Don Augustin Iturbide, in 1822 and 1823; the *second* under Maximilian of Austria, in 1864 to 1867; each of which, after a turbulent and precarious existence, was suddenly brought to a most inglorious and tragical end. The Imperial authority was in each case exercised for a brief period only, yet each was prolific of medalllic memorials.

So far as known to me, but little attention has hitherto been bestowed upon these interesting mementos. The earliest publication in which anything like an accurate description appears, is the Sale Catalogue of the Jules Fonrobert collection, which was disposed of by auction at Berlin, Prussia, in 1878. A large number of these medals and coins are therein described and illustrated by cuts¹ distributed through the text, which is chronologically arranged. The only other account of which I have any knowledge may be found in "Numisma" for May and July, 1879. The May number contains an article contributed by Mr. George S. Skilton, entitled "Maximilian, his

¹ I would here state that after the sale I purchased the entire collection of the cuts, and have used such as are germane to the subject; others have been specially engraved to illustrate this article.


Coins and Medals," and in the July number the same author describes the "Medals and Coins of the First Mexican Empire." In these papers the subject is for the first time systematically treated; but both lack somewhat in minuteness of description, and with a single exception (a medal of Maximilian), are entirely devoid of illustrations. The importance of the subject may perhaps excuse the present attempt toward supplying these deficiencies, as well as to add quite a number of examples heretofore unnoticed.

In the use of the terms *right* and *left*, the *observer's* right and left are to be understood, except when reference is made to the right or left of a figure on the medal, in which case the meaning is obvious.

THE FIRST EMPIRE.

AUGUSTINE ITURBIDE, 1822-1823.

Augustine Iturbide (name pronounced E-toor'-bi-dā, accent on second syllable), was born at Valladolid, Mexico, in 1784 (one account says 1790), and was "the master spirit in a successful plot for freeing Mexico from Spanish rule." He was proclaimed Emperor by the army and people at the city of Mexico 18 May, 1822, and duly inaugurated at that city 21 July, following. On 19 March, 1823, in consequence of the adoption of the *Act of Casas Matas*, by which a republican form of government was guaranteed, he abdicated the throne, and with his family went to Leghorn; returning from exile in defiance of the decree of Congress, he was, on his arrival at Soto la Marina 8 July, 1824, promptly arrested, and summarily executed on the 19th of that month at Padilla.


Of the following-described medals, *three* bear dates prior to the inauguration of Iturbide as Emperor. They refer probably to the independence of the Empire as provided by the *Plan of Iguala*, presented by Iturbide, Feb. 24, 1821. Nos. 6, 13, 14 and 18, were most probably used as coins, all of them being about the size of the One Real piece, and all engrailed on edge  No. 26 I have never seen, my description being from a rubbing kindly furnished me by Mr. Geo. S. Skilton, who owns the piece; with this exception all were described from specimens in my own collection.

MEDALS.


1821. *Mexico.*

1. *Obverse.* Mexico, represented as an Indian princess, is presenting a sword, scarf and wreath to Iturbide, who stands facing her, his right hand extended to receive it. The princess, at the left, is attired in a priestly robe charged with eagles, and heavily embroidered at bottom; a flowing mantle is thrown over her left shoulder, above which is seen the end of a bow and the top of a quiver of arrows; her head-dress is of feathers, and her arms and feet are bare; with her right hand she points to a radiated group above, con-

sisting of a cross, two bells (?) and some stalks of grain.¹ Iturbide, to right, is in full military dress, his head uncovered and his plumed chapeau under his left arm. Legend: To the left, PRO RELIGIONE and to the right, ET PATRIA * (For religion and fatherland): in exergue in two lines, in small letters, JOSE GUERRERO N^o DE M^o | A^o DE 1821^o (The artist's name, place and date of mintage.) *Reverse.* The Mexican eagle, without crown, with the serpent in his beak, stands in defiant attitude, upon a mantle heavily fringed, and gracefully draped over an unstrung bow, with the inscription in four lines, all curving upward, AVGVSTINO • DE • ITURBIDE | LIBERTATIS • PATRIAE | VINDICI • STRENV • | MEXICAN • IMPER • AN • I • (To Aug. Iturbide, the zealous defender of liberty and fatherland, Emperor of Mexico, year 1 of reign). Below all and close to the rim, DEDICADA POR EL MISMO ARTIFICE* (Dedicated by the same workman.) Rims and edge plain. Silver and copper. Size 56.

2. *Obverse.* Inscription in seven lines MEJICO | EN LA SOLEMNE. | PROCLAMACION | DE LA INDEPENDEN- | CIA DEL IMPERIO | A 27 DE OCTUBRE | DE 1821. (Mexico, in solemn proclamation of the independence of the Empire, Oct. 27, 1821.) *Reverse.* A Mexican eagle with the serpent, as the preceding, imperially crowned, stands upon a nopal plant, growing upon a rock surrounded by water; on the base of the rock F. GUERRERO (Engraver's name). Rims plain, edge  Silver and copper. Size 34.

1822. Toluca.


3. *Obverse.* Inscription in eight lines * | TOLUCA | EN LA FELIZ | PROCLAMACION | DE LA YNDEP^a DEL | YMPERIO | MEJICANO, A 12 | DE MAYO DE (in cipher) | • 1822 • (Toluca, on the auspicious proclamation of the independence of the Empire, May 12, 1822.) The inscription is separated from the rim by a circle of small pellets. Rim corded. *Reverse.* A Mexican eagle, imperially crowned, without the serpent, stands upon a nopal, beneath which are the letters F. G. (Initials of engraver). A circle of small pellets separates the field from the rim which is heavily dentilated. Edge  Silver and copper. Size 33.

Mexico.

4. *Obverse.* At the top a star of eight points; in the field below, an inscription of five lines INAUGURACION | DE AGUSTIN. | PRIMER EMPERADOR | DE MEXICO. | JULIO 21 DE 1822 (Inauguration of Augustine, first Emperor of Mexico, July 21, 1822). A wreath of olive on the left and palm on the right surrounds the field. Rim plain. *Reverse.* The Mexican eagle, imperially crowned, and without the serpent, stands upon a nopal, below which are the letters F. G.; a circle of small pellets surrounds the field; no legend; a


¹ With the stalks of grain or wheat there appear to be berries at the left, possibly denoting grapes, although the leaves resemble the olive rather than the vine; while the "bells," which have no tongues, in their form suggest chalices, but have no stems, which may be due

to the engraver; if bells, they are perhaps intended to signify the "Sanctus bells," and as all the emblems seem to have a sacramental meaning, the device is doubtless intended to show that the Church favored the Empire.


double-lined circle appears between this and an ornamental border. Edge  Silver. Size 35.

5. *Obverse*. In the field a crown surrounded by formal rays, below which are a sword and sceptre crossed. Legend: A AGUSTIN I^o EMPERADOR CONSTITUCIONAL DE MEXICO (To Augustine, First Constitutional Emperor of Mexico). *Reverse*. At the top an eight-pointed star, beneath which an inscription in six lines, PROCLAMADO | POR EL AYUNTAM^{to} | DE | AGUAS CALIENTES. | A 12 DE DEBRE | DE 1822. [EB in DEBRE in cipher, with a mark above, showing the omission of the other letters of *Diciembre*; see cut.] (Proclaimed by the magistrates of Aguas Calientes, Dec. 12, 1822.) A wreath of laurel, tied with a bow at the bottom, surrounds all. Rims and edge plain. Silver and copper. Size 31.

Chiapa.

6. *Obverse*. Head of Iturbide in profile to left. Legend: LAS CHIAPAS POR AGUST • I the date • 1822 • at the bottom (Chiapas [declares] for Augustine I, 1822.) Rim denticulated. *Reverse*. The Mexican eagle, imperially crowned, within a crowned elliptical shield surrounded by an Order chain. Legend: CHIAPAS PROCLAMAN CONSTANCIA • (Chiapas proclaiming its loyalty.) Rim denticulated. Edge  Silver. Size 20.

Durango.

7. *Obverse*. Arms of Durango in a crowned ornate elliptical shield, a palm branch at each side, the stems crossed below; a cylindrical roll horizontally placed, supports the shield. Legend: AGUSTIN • I • EMPERADOR • CONSTITUC • DE • MEXICO • (Augustine I, Constitutional Emperor of Mexico.) Rim denticulated. *Reverse*. Inscription in five lines, within a laurel (?) wreath, PROCLAMA- | DO • EN • DURAN- | GO • AÑO | • DE • | 1822 • (Proclaimed at Durango in the year 1822.) Rim denticulated. Edge  Silver and copper. Size 34.

Guadalajara.

8. *Obverse*. Bust of the Emperor in profile to right, in military dress, with mantle of ermine, scarf and Order chain. Legend: • AGUSTIN • PRIMER • EMP • CONSTITUCIONAL • DE (in cipher) M • (Augustine, First Constitutional Emperor of Mexico.) Beneath the bust V • MEDINA • F • (Engraver's name.) Rim serrated. *Reverse*. A tree supported by two wolves (device of the State). Legend: GUADALAXARA • EN SU VENTUROSA • PROCLAMACION the date • 1822 • at the bottom. (Guadalajara on his auspicious [literally, with good fortune] proclamation.) Rim serrated. Edge plain. Silver. Size 39.

9. *Obverse*. The same precisely as No. 8, and from the same die. *Reverse*. Within a closed laurel wreath (?) the inscription in five lines EN SU |

^r As will be seen from the engraving, the leaves in this wreath suggest oak leaves, but the berries do not resemble acorns; the leaves of all these wreaths are conventionalized, so that what we have called laurel may have been intended for olive in some cases, and *vice versa*.

AUGUSTA | PROCLAMACION | LA CATEDRAL DE | GUADALAXARA | 1822 (The Cathedral authorities of Guadalajara on his august proclamation, 1822) ; below all, a festoon of flowers. Rim serrated. Edge plain. Silver. Size 39.

10. *Obverse.* Same die as Nos. 8 and 9. *Reverse.* An imperial crown surrounded by rays, and below, the inscription in four lines, EL CONSULADO | NACIONAL DE | GUADALAXARA | 1822 (The National Consulate, or Civil authorities, of Guadalajara, 1822) ; a festoon of flowers below, the ends supported by knobs, and the whole enclosed within a laurel wreath. Rim serrated. Edge plain. Silver. Size 39.

11. *Obverse.* Bust in profile to right, in military costume, with mantle of ermine, scarf and Order chain. Legend: AUGUSTIN I · DIV · PROV · UNAN · FERVENTIQ · VOTO IMP · M · 1822 · (Augustine I, by Divine Providence, and the unanimous and fervent desire [of the people] Emperor of Mexico, 1822) ; beneath the bust MEDINA F · Rim plain. *Reverse.* At the top an imperial crown, below which are a sceptre and a *macana* (the ancient Aztec war-club) crossed, overlying a branch of laurel and palm, also crossed ; in field below VIRTUTE | NON | SANGUINE (By virtue, not by carnage) ; at the bottom a leaf ornament. Legend: GUADALAX · ACADEM · LUBENTI ANIMO PRIMO ANAHUAC · PARENT · (which may be freely rendered, The Academy of Guadalajara to the chief ruler [literally the first father] of Anahuac, the ancient Aztec name of Mexico, with willing mind.)¹ Rim plain. Edge plain. Slightly elliptical. Silver and copper gilt. Size 38 x 40.

Guanajuato.


12. *Obverse.* Busts of Augustine and Anna, jugata, in profile to right, the Emperor in military dress, with Order band and mantle ; beneath the busts in a line curving upward, AUGUSTIN · I · Y · ANA · MARIA · Legend: LA · N · Y · L · C · DE · GUANAJUATO · PROCLAMANDO · A · SUS · AUGUSTOS · EMPERADORES · (which we may perhaps read, The noble and loyal city [*noble y leal ciudad*] of Guanajuato in proclamation of their August Imperial Rulers, Augustine and Anna) ; the whole surrounded by an ornamental border of double lines and small circles. *Reverse.* The figure of the Virgin (?) holding a cross and palm in her left and a chalice (?) in her right hand, in a crowned and ornamental shield adorned with foliated ornaments at the top and sides, and two palm branches crossed below and tied with ribbons, the whole resting on a horizontal bar, on which TRASCALLO. (Engraver.) In the field at the sides of the shield, to left AÑO and to right 1822 Legend: LES · D · O · VC · ESTE · MONU · MENTO · DE SU FIDELIDAD (we read this, The authorities of Guan-

¹ By Academy may perhaps be meant (though no ecclesiastical emblem of the Roman Church appears on the piece), the "College" or Chapter of clergy attached to the Cathedral, or more probably the "Seminary" for training postulants or candidates for Holy Orders in this ancient Episcopal seat. We should therefore have, if this theory be correct, the people, the Episco-


pate, the civic authorities, and the clergy generally of this city issuing these four congratulatory medals on the accession of the Emperor. The motto on the reverse may imply instead of "by carnage"—literally, by blood,—that he was made Emperor because of his virtues, rather than from any "divine right of the blood royal."

ajunto issue this monument or token of their loyalty) ;' surrounded by an ornamental border, same as obverse. Edge plain. Silver and copper. Size 36.


Guatemala.

13. *Obverse.* Head to left in profile. Legend: AGUSTIN I • EMPERAD • DE MEXICO • *Reverse.* At top, the arms of Guatemala in a small elliptical shield with palm branches crossed beneath ; below, within an open olive wreath the inscription in four lines, 26 DE (in cipher) DIC • | DE 1822 • | 2 • DE LA | INDEP • Legend: GUAT • EN LA PROCLAM • DE SU I^a EMP • (Guatemala in proclamation of its first Emperor, Dec. 26, 1822, second year of independence.) Border corded. Edge  Silver. Size 20.

Leon de Nicaragua.

14. *Obverse.* Head in profile to left. Legend: AGUST • I • EMP • DE MEXICO the date • 1822 • at bottom. Border corded. *Reverse.* Arms of Leon de Nicaragua in an elliptical shield ornamented with roses festooned from above. Legend: PROCLAM • EN LEON DE NICAR • A • 2 • DE LA INDEP • * (Proclaimed in Leon de Nicaragua, second year of independence.) Border corded. Edge  Silver. Size 21.

Oajaca.

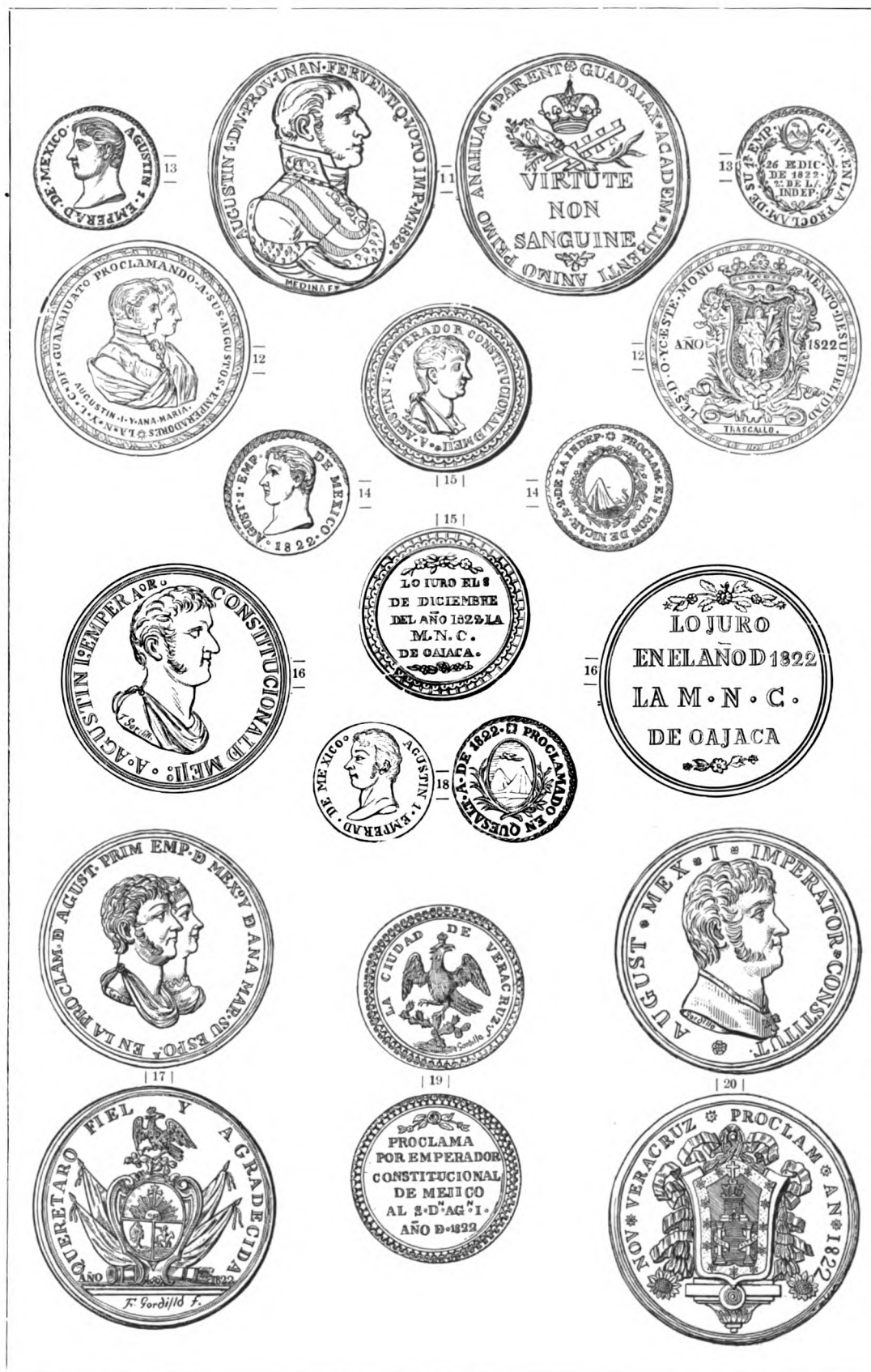
15. *Obverse.* Draped bust of Augustine to right in profile. Beneath the shoulder *F Gordillo* (Engraver.) Legend: • A • AGUSTIN I • EMPERADOR CONSTITUCIONAL DE (in cipher) MEII • (To Augustine I, Constitutional Emperor of Mexico.) A double-lined circle separates the legend from the border, which is ornamented with scallops, having an outer row of double lines radiating from the centre. *Reverse.* In the field the inscription in five lines: LO JURO EL 8 | DE DICIEMBRE | DEL AÑO 1822 • LA | M • N • C • | DE OAJACA • (The very noble city [*muy noble ciudad*] of Oajaca swore allegiance to him Dec. 8 of the year 1822) : a floreated ornament above and below. Border exactly the same as on obverse. Edge  Silver. Size 28.

16. *Obverse.* Draped bust of the Emperor in profile to right. On shoulder, *F Gordillo* Legend: • A • AGUSTIN I • EMPERA^{OR} • CONSTITUCIONAL DE (in cipher) MEII • (To Augustine I, Constitutional Emperor of Mexico.) *Reverse.* In field in four lines LO JURO | EN EL AÑO D 1822 | LA M • N • C • | DE OAJACA (Same meaning as on 15, but month omitted) : a floreated ornament above and below the inscription. Rims and edge plain. Silver. Size 38.

Queretaro.


17. *Obverse.* Draped busts of Augustine and Anna jugata, in profile to right ; on truncation of the Emperor, *Gordillo* Legend: EN LA PROCLAM • DE AGUST • PRIM EMP • DE MEX^{CO}Y DE (all the DE's in cipher) ANA MAR • SU ESPO^A (In

¹ The abbreviations may stand for various words, but D, o (*bispo* ? *i. e.* Bishop), Y (*i. e.* and) C probably indicate the authorities—Dignitaries, Bishop (though we do not find it mentioned that Guanajuato was a See city, yet it was the Capital of the most populous State in Mexico,) and Clergy, or perhaps, citizens.



proclamation of Augustine, first Emperor of Mexico and of Anna Maria, his wife.) *Reverse*. An ornamented elliptical shield, surmounted by the Mexican eagle, imperially crowned; the shield is divided per fess (*i. e.* by a horizontal line): in chief, or the upper half, is the rising sun, and above it a cross; in base, or the lower half, per pale (*i. e.* divided perpendicularly) dexter, a tree; sinister, a horseman with sword uplifted is riding toward the right; two flags appear at each side of the shield; below it, to left a cannon is lying on the ground, and to right, a quiver full of arrows; to left of these AÑO and to the right 1822 Legend: QUERETARO FIEL Y AGRADECIDA (Gueretaro, faithful and loyal—literally acknowledging.) In exergue *F Gordillo f.* Rims and edge plain. Silver and copper. Size 40.

Quesaltenango.

18. *Obverse*. Head in profile to left. Legend: AGUSTIN I • EMPERAD • DE • MEXICO • Border corded. *Reverse*. An elliptical shield with the arms of Quesaltenango; a branch of palm to left, and of laurel to right, the stems crossed below. Legend: PROCLAMADO EN QUESALT • A • DE 1822 • ✱ (Proclaimed in Quesaltenango, in the year 1822.) Border corded. Edge  Silver. Size 21.

Vera Cruz.

19. *Obverse*. The Mexican eagle on the nopal, imperially crowned. Legend: LA CIUDAD DE VERA CRUZ (The city of Vera Cruz): at the right of the shrub *Gordillo f.* All surrounded by an ornate embattled border. *Reverse*. In the field an inscription in six lines: PROCLAMA | POR EMPERADOR | CONSTITUCIONAL | DE MEJICO | AL S • D^S AG^N I • | AÑO DE (in cipher) • 1822 (Proclaimed as Señor Don Augustine I, Constitutional Emperor of Mexico, in the year 1822); a floreated ornament above the inscription. Border as on the obverse. Edge plain. Silver. Size 28.

20. *Obverse*. Nude bust in profile to right; on truncation of shoulder *F Gordillo* About his neck a ribbon suspending a cross. Legend: AUGUST • MEX • I • IMPERATOR • CONSTITUT ✱ (Augustine I, Constitutional Emperor.) *Reverse*. An ornamental shield upon a bracket; the shield divided per fess (horizontally); in the chief, or upper half, a castle with three towers, the centre one surmounted by a cross (arms of Vera Cruz); in the base, or lower half, the pillars of Hercules with ribbons and motto as usual; the border is charged with thirteen six-pointed stars; each side of the shield is adorned with a sun-flower, the stalks suspended from the top of the shield and entwined with ribbons. Legend: NOV • VERA CRUZ • PROCLAM • AN • 1822 (New Vera Cruz proclaims [him] in the year 1822.) The reverse of this medal is from the same die as that used for a Proclamation medal of Charles IV, 1789, the alteration in date being badly executed. Rims and edge plain. Silver. Size 41.

[To be continued.]

MEREAX OF THE FOURTEENTH CENTURY

RELATING TO THE MIRACLE OF THE HOLY SACRAMENT AT BRUSSELS, AND OTHERS.

(Translated from the French of the late M. Rouyer, in the *Revue Belge*, for the Journal.)

THE first of the mereaux to be discussed in the following paper is a Belgian piece of the fourteenth century, struck in red copper, and of very fine workmanship, originally described by M. Chalon, in the *Revue Belge de Numismatique*,¹ in 1857, as follows:— “*Obv.* The head of an old man, bearded, facing, within a cross whose arms terminate with three stars or little crosses; two swords converge at the mouth, the points within; all within an epicycloid of ten arches. *Rev.* Within an engrailed border like that on the obverse, the *Agnus Dei* (the lamb bearing a cross with a banner), to left.” M. Renier Chalon, remarking on this further, says, “The engraving of this jeton is most remarkable. . . . Its style agrees with that of the fourteenth century, at the period of the best coins of the middle ages.”

Most archaeologists (if attention were not particularly called to the device) would see nothing on the obverse save the head of the Saviour, facing, and pierced with two swords or daggers; but M. Chalon, while describing it as above, was impressed with the thought that it had an allusion to the vision of St. John the Evangelist, in the Apocalypse,² where “one like the Son of Man” is mentioned, having “a two-edged sword coming out of His mouth;” he observed, however, that the passage referred to does not entirely agree with the device on the mereau, for the swords, instead of coming out, clearly *penetrate* the mouth; M. Chalon was therefore unwilling to offer this explanation until he had consulted a savant, whom he knew to be well versed in the study of religious emblems, Didron the elder; in reply to his inquiries Didron wrote to Chalon, confirming his theory, and added to his letter some brilliant suggestions as to the significance of the devices; but he did not take the trouble to adduce proofs, leaving that to be done by those who had time to spare. In closing his letter he said: “On the obverse of your jeton is the figure of the God of Battles; on the reverse, that of the Divine Lamb, or the God of Peace.”

Chalon himself had already written: “It is well known that the Elder [*vieillard*, literally, the old man, by which expression is doubtless meant the ‘Ancient of Days’] of the Apocalypse is ordinarily represented with a sword proceeding from His mouth. But the head with the two swords, on this jeton, taken in connection with the lamb on the reverse, it appears to me, must, in spite of the singular form of the double sword, be regarded only as the Apocalyptic representation of Deity.”³

¹ The pieces discussed by M. Rouyer are illustrated in the same magazine, Part II, 1858. — EDS.

² See Rev. i: 13, 16; and also xix: 12, 15, — the latter passage, however, agreeing still less with the device on the mereau, than that first cited.

³ Rouyer calls attention in a note to the fact that

Chalon falls into some confusion here, for the Son of Man is not represented as an old man in the vision; “Chalon is also in error in calling the device the figure of an old man; it cannot be regarded as that of the Saviour, under that type, for the life of our Lord on earth terminated while He was still young.” — EDS.

But in spite of the reputation which Didron enjoyed, and indeed generally deserved, and the time he had devoted to the study of Christian emblems, we are obliged to say that the explanation he gives of the types of this mereau seems to us to be extremely doubtful; such types have never been, so far as we can discover, at least in Belgium where this piece undoubtedly originated, the objects of any special "devotion," nor are they the peculiar symbols of any institution whatever, religious or charitable. Vague assertions, whatever their source, cannot have the authority which comes from careful and serious study; and when we read Didron's letter attentively, the poverty of his "proofs" is plainly evident at the very moment when he appears to offer them with the greatest profusion. We can hardly imagine that this symbol of the Divine visage pierced with two swords or poniards had come to his knowledge by this mereau only; yet supposing it was new to him, its novelty could not relieve him from proving beyond question that the Apocalyptic vision really agreed with a device apparently so diverse from St. John's description.'

As to the relation which it has been sought to establish between the obverse and reverse types of this mereau, *i. e.* that one is the counterpart of the other, — the result of our own examination of several pieces which have hitherto been unnoticed, and which will be described below, convinces us that nothing is less certain than this correlation, under the conditions in which we find it.

All the pieces which we are about to describe are of the same size and metal as that given above. All have also on the obverse the device of the Agnus Dei, or symbolic Lamb; and it is important to remember that they all came either from the identical die with which the piece under notice was struck, or from a die almost identical, and of the same workmanship. On the reverse we find either a mention or representation of certain articles of food, or of objects by which aid was rendered to the poor or those in need of assistance, whether through hospitals or other charitable institutions. With a single exception (which is in the Legras collection at Paris, and has nothing to show its place of origin), all are or recently were in cabinets in Belgium, where these pieces have been specially sought. It may also be noted that there exists one of similar type having a Flemish inscription, which clearly shows its origin. We now give a descriptive list of those at present known to us.

I. *Obv.* In an engrailed border of ten arches, the symbolic Lamb, as we are accustomed to find it on coins of the Middle Ages, especially, as M. Chalon has remarked, on the "agnels" and "moutons d'or."² *Rev.* A loaf

¹ In his *Histoire de Dieu, au point de vue de l'iconographie chrétienne*, published in 1843, Didron does not give a single example of a symbolic representation of the Son of Man according to the vision of St. John, in the first chapter of the Apocalypse.

² These are the popular names of two of the medieval gold coins of France, which bore the Agnus Dei; the first word meaning a "little lamb," and the other a "sheep" of gold, of course alluding to the symbolic type. — EDS.

of bread and three herrings, the last "in pale," all in a similar border of eight arches.

We know that it was customary in those days, during Lent, to distribute from hospitals and from private houses, red and smoked herrings, as alms to the poor, for providing which there were several large endowments.¹

The obverses of II-V following, have the symbolic Lamb, differing little if at all from that last described; we therefore give only the reverses of these numbers.

II. *Rev.* The sole of a boot or shoe, in a border of eight arches. This sole has a long, curved point, suggesting a ship's figure-head.²

III. *Rev.* Two soles, like that on the preceding, within a border of eight arches.

IV. *Rev.* A small boot, with very long point, enclosed in a border of eight arches.³

V. *Rev.* The Gothic letters *th* or *lli*, the meaning of which we have not ascertained, within a border of eight arches.

VI. *Obv.* The symbolic Lamb within a border of eleven arches. *Rev.* The inscription on the field in two lines, *SLAEP | LAKEN* (*i. e.*, a bed-sheet), accompanied by rosettes of five leaves and small crosses.⁴

We have been constrained to call these pieces *mereaux*, as they show to what an extent the system of *mereaux* was developed in the establishment to which those under notice belong, and because the general character of their devices, etc., with the possible exception of the inscription on that last described, so plainly shows that they could only have been useful for charitable purposes. It remains therefore for us to discover, if possible, from the evident similarity between them, what the institution was which used them.

If we admit that these six pieces, judged by their appearance, are of Belgian origin, and the style, workmanship, and execution of all of them shows they were from the hands of most experienced lovers of the numismatic art, who could only be found at Brabant, one is thereby very naturally, indeed almost inevitably, led to see in the Hospital of St. John at Brussels, the establishment of which we are in search. The Saint to whose

¹ The author, in a foot-note, gives several references substantiating this statement, which it seems unnecessary to print for American readers. — EDS.

² This was in the collection of Minard Van Hoorebeke, of Ghent, and in a descriptive Catalogue of his cabinet it is called a shoe. The lobes or arches of the border have trefoil ornaments within them, which he thought to be the letter A repeated, and of which he gives a fanciful explanation. He also attributes this piece with three others, which he considered as belonging to the same series, to the ancient Church of St. John, in Ghent; but with these views M. Rouyer did not agree. It is however interesting to note that Van Hoorebeke coincides with Rouyer in regarding the lamb with a banner as the type of St. John. We may say in passing that St. John with the lamb is the device on several Masonic Medals which have been described

in the *Journal*, — notably those of the Lodge of St. John at Valenciennes, but on those it has no banner. The lamb with the banner was also the device of the Knights of St. John (Templars). Its adoption as the special emblem of St. John the Baptist, the patron saint of that Order, was doubtless suggested by his words when he saw the Saviour, "Ecce Agnus Dei." St. John's Gospel, i: 29. — EDS.

³ This is the *mereau* mentioned as belonging to M. Legras, who erroneously classes it among Parisian jetons and *mereaux*. This error led to its being included in the numismatic collection of the Historical Museum of the city of Paris, when the collection was sold in 1883. We are indebted to the learned Keeper of that collection, M. Jules Cousin, for our description.

⁴ Two examples of these are known; one in the de Schodt and another in the Van Hoorebeke cabinet.

patronage this Hospital was dedicated, was St. John the Baptist, and it is a well known fact that in the fourteenth century, and indeed much earlier, the symbolic Lamb was the accepted emblem, not only in Belgian provinces but elsewhere, of the Fore-runner of the Messiah, and was his peculiar device,¹ while it also continued to be one of the symbols of the august Victim who suffered Himself to be crucified, for the salvation of our race. And if, as we are convinced is the case (the evidence for which we shall presently adduce), the mereau with the double type of the symbolic Lamb and the Divine visage pierced with two swords has reference to the cult of the "Holy Sacrament of the Miracle" at Brussels, it will be admitted by all that its relation to the group of six charity mereaux above described, forbids us to look elsewhere than to that city—and the more so because of reasons to be given below—to discover the functions for the performance of which these were struck. It seems impossible to dispute this conclusion successfully. The excellent workmanship of these pieces leads us to believe that they were made in the Ducal Mint, as has already been intimated. If, however, they were made for Brussels, as we believe, it is not necessary that we should show where they were struck.

The story of the events which led to the institution of the "Devotion of the Holy Sacrament of the Miracle," at Brussels,—a devotion which during the five centuries and more that it has existed, has been strengthened by most remarkable manifestations—comes to us from numerous sources; it will be sufficient for our present purpose to give the substance of this story as succinctly as possible, since the historians of the "Holy Sacrament of the Miracle" have told it at length, and it has also been confirmed as to certain particulars by the evidence of diplomatic papers and other contemporaneous documents.

On Good Friday, in the year 1370, in the time of Wenceslas and Jeanne, Duke and Duchess of Brabant, certain Jews of Brussels, who had assembled in a place which served as their synagogue, had thrown upon the table, for the purpose of derision, several consecrated wafers, or "hosts," which had been stolen some months before; there were sixteen of these wafers, of which one was large and the others of smaller size, and they had been taken from the Chapel of St. Catharine at the instigation of one of their co-religionists, whose name was Jonathan, of Enghien, and who died soon after, having been assassinated by some unknown wretch. It is said that he was a man of wealth, and gave not less than sixty "*moutons-d'-or*" to the miserable man whom he had persuaded to steal the wafers. This individual, Jean de Louvain, was a renegade Jew, nominally converted to Christianity.²

¹ See note 2 on p. 10. — EDS.

² At the close of the last century seven pieces of gold similar to those which Jonathan gave Louvain were still attached to the Ostensorium of the "Holy Sacrament of the Miracle." We mention this fact now, because

of the bearing it will have when we endeavor to show the relation between the device on the coins which were used to pay for the stolen wafers, and that of the symbolic Lamb on the obverse of the mereaux under notice.

These Jews, who bore upon their persons knives, poniards, and other weapons, had emboldened themselves to pierce the sacred wafers; but they were amazed and confounded when they saw blood pouring abundantly from the wounds which they made. Alarmed at the thought of the consequences which would ensue should their sacrilege be discovered, they sought for some method to rid themselves of the wafers. To accomplish this they attempted to hire, under the pledge of secrecy, a Jewess named Catharine, who had embraced Christianity, to carry them to the Jews at Cologne; but on the night before her departure, the woman, overwhelmed with fear and influenced by a dream or vision, was led to renounce her agreement to aid her people. At the dawn of the following day she determined to seek the curate of the Parish of "Our Lady of the Chapel," to which she belonged, place the wafers in his hands, and reveal to him all that she knew.

Wenceslas, the Duke, learning what had occurred, ordered the arrest and imprisonment of the criminals; several of the Jews were condemned to be burned at the stake, and their sentence was carried into execution near the "Grosse-Tour," on the evening of Ascension-day, the same year. A few additional details of the story which we have briefly outlined must be given to enable us to complete the task we have undertaken.

As a result of the various profanations which the wafers had received from the daggers of the Jews, there remained only eleven sufficiently whole to be given to Catharine, the baptized Jewess, to carry away; these she took, spotted with the blood which had flowed from the wounds, and gave them to the priest, who placed them in the tabernacle on the altar of the Church of "Our Lady." The wafers thus restored and so clearly miraculous, were soon claimed by the Chapter of the Cathedral Church of St. Gudule, as they had been stolen from the Chapel of St. Catharine, which was under its control. But the parishioners of "Our Lady" were unwilling that all should be taken from them, and it was finally arranged that two of the smaller ones should be allowed to remain in the Chapel, while the others, including the large one, should be returned to the Church from which they had been stolen. They were accordingly carried with great solemnity to St. Gudule's, where they were placed in a chapel specially prepared for their reception, and which took the name of the Chapel of the Holy Sacrament.¹

The processions which began in 1370 were continued annually for a number of years, and all Brussels, from the Duke and Duchess with their Court to the lower classes, took part in showing honor to the miraculous wafers, and the citizens were joined by the people of the neighboring towns

¹ This chapel stood until 1534, when it was replaced by a much more beautiful building, erected upon the same foundations, which is still standing. For a full account of the story which is here outlined, see "*Histoire du Très Saint Sacrement de Miracle*," by De Grave-Hellin, Brussels, 1871. St. Gudule's is a fine gothic

building, having two large towers on the front, one on each side of the main entrance; a view of this front is given in Chambers' Encyclopedia, s. v. Brussels. The cathedral was built about a century before these circumstances now related, and is celebrated for its painted glass, numerous statues, and a fine carved pulpit.—Eds.

and by strangers who were attracted thither by the ceremonies.¹ The wafers were exposed to view, that the faithful might reverence them; this was done not only during the life of Wenceslas, who died in 1383, but until the death of the Duchess, which occurred 1 December, 1403. In the last years of the princess a violent storm of rain fell while the procession was passing, in consequence of which it was thrown into disorder, and six of the wafers were lost; but it is related that the blood and marks of the daggers were even more evident than before, on those which remained. Because of this and other accidents, by which only fragments of the wafers finally remained (accounts of which are given by De Grave-Hellin), it was decided that the custom of carrying them in procession should be discontinued. They were, however, again taken from St. Gudule's in 1529, when the city was suffering from a plague, and in 1530 a solemn procession in their honor was instituted, which has been continued annually until the present time, except on rare occasions when prevented by public distress, though the relics are no longer carried. Towards meeting the expense of these processions Margaret of Austria, when ruler of Holland, contributed liberally, and ordered that they should be held on the Sunday following the feast of her patron, St. Margaret, which was then solemnized on the 13 of July.

The relics were kept in a beautiful cruciform reliquary, of which Cafmeyer, a Priest and Canon of the Cathedral, gives an engraving in his "History of the Most Holy Sacrament of the Miracle," which was translated into French from the original Flemish, and printed at Brussels in 1720. From this engraving we may learn the devices which were stamped upon the wafers. The reliquary is also shown on a small medal struck in 1656, but the description of this, and the connection of the devices on the wafers with those on the mereaux must be reserved for the concluding portion of this article, in the next number of the *Journal*.²

[To be concluded.]

THE French Government has decided to issue a nickel coin, with a value between the half-franc and the ten-centime piece. It was suggested to M. Daniel Dupuis, who is to design the new coin, that it might have a hole in the centre, like certain Chinese coins of small denomination, which are strung together on a string. M. Dupuis, however, objected that this would interfere with his artistic handiwork, and the idea was abandoned.

¹ It is well known that the "Procession of the Holy Sacrament" on Corpus Christi, or "*Fête-Dieu*" as the Belgians and French call it—which is the Thursday following Trinity Sunday—took place earlier than 1370. In those processions the Sacramental Wafer was carried through the public streets with great pomp; and it was a similar procession which escorted the rescued wafers to St. Gudule's; after the events commemorated by the mereaux they were conducted at Brussels with greater ceremony than ever before. But the doctrine of trans-substantiation, which was taught in the most

extreme form conceivable by this "miracle," firmly believed by the faithful in Brussels and which Corpus Christi celebrates, although not confirmed until the Council of Trent, in 1551, had been maintained by the Second Council of Nice in 787 and made a dogma of the Roman Church by the first Council of the Lateran in 1215.—EDS.

² We have been obliged to condense the story of the relics considerably, but full particulars will be found in the several Histories which have been cited by the author.—EDS.

DEVICES FOR CHILIAN COINS.

MONSIEUR L. O. ROTY, the eminent French medallist and Member of the Institute, has prepared designs for the new Chilian coinage, and for the Gourde and fractions, for Hayti. For the gold coins the obverse has a bust to left of a maiden, typifying the Republic of Chili, with the artist's name, O. ROTY beneath in sunken letters. Legend, REPUBLICA · DE · CHILE. Reverse, On the field, the arms of Chili. Above, the value; below, the date, and the mint-mark at the right. The obverse of the silver shows a condor perched on a mountain peak, about to take flight: beneath, is the artist's name, as on the gold, and around the device, the legend, REPUBLICA · DE · CHILE. On the reverse, within a laurel wreath, the mint-mark, the indication of value, and the date.

The devices of the Haytian coins include designs for one Gourde, and for 50, 20 and 10 Centiemes — fractions of the Gourde — in silver. The obverse has a female head to right, draped with a handkerchief, after a design by La Foresterie; below the head the names ROTY · G^{ra} and LAFORESTERIE · Legend, REPUBLIQUE · D'HAITI · AN; and on the field below the device, the value, weight and figures of the date. On the reverse is a trophy, composed of flags on either side of a palm tree which is surmounted by a Liberty cap; below this, on the field, the value. Legend, LIBERTE · EGALITE · FRATERNITE.

THREE COLLEGE MEDALS.

PRINCETON University, formerly bearing the names of "Nassau Hall" and the College of New Jersey, commemorated its one hundred and fiftieth anniversary by striking a fine medal, which also announced its assumption of its new name. On the obverse is a view of "old Nassau" on the College Campus, with two trees on either side in the foreground; on the lower edge of the ground at the right, are the initials of the engraver, which were not quite legible on the impression shown us, but which we take to be A S G (? for St. Gaudens). Inscription below in two lines, AVLA NASSOVICA | MDCCCXCVI (Nassau Hall, 1896). The reverse has a formal scroll of three folds, at the top, on which is the motto DEI | SVB NVMINE | VIGET (May it prosper under the protection of God). Below this is the inscription in eight lines, QVOD ANTEA FVIT | COLLEGIVM | NEO CAESARIENSE | NVNC ANNIS ✱ CL ✱ IMPLETIS | VNIVERSITAS | PRINCETONIENSIS | SAECVLVM SPECTAT | NOVVM. (That which was previously the College of New Jersey, one hundred and fifty years having been completed, now looks forward to a new era as Princeton University.) The medal was struck in bronze, and perhaps other metals, and is size 48 American scale.

Williams College, Williamstown, Mass., has awarded at its Commencement this year, for the first time, a Prize Medal. The obverse bears the seal of the College, but without its legend: this consists of a globe mounted, in the centre, with a telescope and a sprig of laurel, at the left, a scroll, an inkstand, pens, etc., at the right, and a sunburst above: the date of foundation, 1898, at the bottom. The telescope on this seal is a peculiarly appropriate device, as the Hopkins Astronomical Observatory at Williams was one of the earliest, if not the very first, erected on the continent, and for many years its telescope was only excelled by that at Harvard. The reverse has

a laurel wreath on the field, which encloses the inscription in three lines, PRESENTED BY | COL. RICH^d LATHERS | TO with a space below for engraving the name of the recipient. Legend, outside the wreath, THE DUTIES OF CHRISTIAN MEN IN RELATION TO THE GOVERNMENT. • The legend shows the subject on which the competitors for the medal must write. Col. Lathers, who endowed the medal, is a resident of Pittsfield, Mass., and we believe an alumnus of the College. The medal, awarded annually, is to be of gold; impressions for preservation in the College Library have been struck in bronze. The size is 28.

The eminent French artist, J. C. Chaplain, engraved the dies for the Wolsey medal commemorating fifty years of service at Yale University. The obverse has a bust to right of Pres. Wolsey, under which the artist's name is given in full. Legend, THEODORVS · DWIGHT · WOLSEY. Reverse, within a crown or wreath of laurel, the inscription, in six lines, PRAECEPTORI | SVO | PRAECEPTORES | YALENSES | MDCCCXXXI | MDCCCLXXXI (The Yale instructors to their instructor.) Size 46, nearly. 68mm.

HARD TIMES TOKENS.

BY LYMAN H. LOW.

THE issues commonly called Hard Times Tokens mark a period of peculiar interest in the Numismatic history of the United States. They form a group by themselves as distinct as the Colonial Series so-called, or the State Issues which followed the Revolution. Unlike those, they had no semblance of authority behind them, and they combine, therefore, the character of Political pieces with the catch-words of party cries; of Satirical pieces with sarcastic allusions to the sentiments or speeches of the leaders of opposing parties; and in some degree also of Necessity pieces, in a time when, to use one of the phrases of the day, "Money was a cash article," hard to get for daily needs; and though the dearth of a circulating medium was not quite so great as it occasionally seems to have been over the border, when even buttons were made to do duty, not alone as is jestingly said, for the contribution-box, yet currency was difficult to obtain for the small change of petty expenses.

Several attempts to compile a descriptive catalogue of these tokens have been made. The first of which I have knowledge was in the *Revue Belge*, in 1847, by M. C.-P. Serrure, who wrote a pleasant though somewhat romantic article about them, and illustrated four by engravings. It may interest the reader to know that in his paper he says that Van Buren was a native of North Brabant, and was born at Boisle-Duc. This will no doubt be news to Americans, who have been taught that he was born at Kinderhook, N. Y., 5 December, 1782. As the Constitution of the United States provides (Art. II, Sect. 1, paragraph 5) that none but a native-born citizen, or a citizen at the time of its adoption, September, 1787, could be chosen to that office, this may be dismissed without further comment. One other statement in that paper is equally interesting, for he remarks "that to facilitate the circulation of specie . . . Jackson specially authorized private persons to strike copper money;" and this permission, he continues, gave "the enemies of the President or the wags, the idea of circulating satirical halfpennies aimed at the head of the Government;"—which advances a theory for their emission which is almost as surprising as the previous statement. "But however tolerant the United States Government might be," he tells

us, "it did not relish this kind of pleasantry, and so at the end of three or four months, it repealed the law allowing private individuals to issue copper money, and took steps to suppress it."

The first American grouping of the series was drawn together by Charles I. Bushnell and published by him in "An Arrangement of the Tradesmen's Cards, Political Tokens, Election Medals, etc.," in 1858. Under the head of Political Tokens, 21 of the series of Hard Times Tokens are found; some others are arranged with the Tradesmen's Tokens.

The next catalogue was that published by Mr. J. N. T. Levick in the *Journal of Numismatics*, April, 1870, who then described fifty-six pieces, and later the *Coin Collector's Journal*, made a more extensive and different arrangement. The late Mr. W. Elliot Woodward gathered quite a number of the tokens, and gave more or less complete descriptions of them in some of his Sale Catalogues; but until the present List the most complete catalogue which has appeared was that published by the writer in 1886, in a pamphlet of sixteen pages, with numerous illustrations. This has long been out of print, and in this new and revised List I have enlarged upon the series by admitting Store Cards dated within the period, and a few others, which are known to be of the time. But one new variety have I been able to record, and that is merely a die alteration. To discover the facts bearing upon their issue, the names of those by whom they were struck, and other matters of interest concerning them, I have carried on an extended correspondence with those from whom information could be obtained. I hope that the results of this correspondence will prove of value to collectors of the series, and I desire here to express my thanks to all who, often at great trouble to themselves, have so kindly given me their aid. By this assistance I have learned many facts, — especially concerning the dated Store Cards, which had almost passed from remembrance. These seem to be worthy of record, as marking a period which has no parallel in our history, if indeed a parallel can be found in the numismatic history of any people.

Before speaking of the causes which evoked these tokens, it may be well to fix the limits of the group which I propose to describe. They may properly be divided into five classes: — (1). Those having reference to the controversy about the United States Bank. (2). Those bearing popular satirical and political maxims of the period. (3). Those with devices and inscriptions imitating more or less closely the legal coinage. (4). Store Cards, dated, of the period. (5). Mulings with either the obverses or reverses of any of the foregoing. In many cases it would be difficult to separate the first and second classes; the friends and enemies of the establishment and continuance of the United States Bank, one of the exciting causes of party strife, used these tokens freely, hoping thus to win popular feeling to the side of those who uttered them. And as is frequently the case at such times, when political animosity reaches its most acrimonious stage, sarcasm was a favorite weapon, and employed without mercy to accomplish the desired end.

During the administration of John Quincy Adams the party in power, then known as "National Republicans," succeeded in passing a bill, known as the Tariff of 1828, which was even more highly protective than that enacted in 1824. The first was offensive to the South, but the latter was still more so, and was frequently called by its enemies the "tariff of abominations." Some years previous there had been established, as one of the measures of Hamilton, the great financial minister of his

time, the United States Bank, in which the National Government had a large interest as a shareholder and partly also as a director. Both these measures were opposed by the party then known as "Democratic Republicans," which dropped the last part of their title a few years later, and called themselves Democrats, but were stigmatized by their opponents as "Loco-Focos" — a name given them in consequence of an occurrence at a political gathering of the Democrats in New York, when their adversaries endeavored to break up the meeting by extinguishing the lights; some of the company present who happened to have "Loco-foco matches" in their pockets, relighted the lamps, and continued the meeting.¹ In 1834 the "National Republicans" began to call themselves "Whigs," because, says Fiske in his *History of the United States*, they considered "Jackson as a kind of tyrant whom they opposed just as Whigs of an earlier time had opposed George III," and the new party name will be found on some of these tokens.

In the National election which followed the passage of the Tariff bill of 1828, Andrew Jackson, the chosen leader of the opponents of the high tariff and the U. S. Bank, idolized at the South not merely because he called himself a native of South Carolina, but also for his brilliant victory at New Orleans in 1815, defeated John Quincy Adams by a vote of more than two to one in the Electoral College. Early in his administration he showed his determined character by his opposition to the "Nullification measures" threatened by South Carolina; but his "Roman firmness," to which allusions will be found on some of the pieces below, carried consternation into the ranks of those who were talking of secession, as for example when he gave the famous sentiment² at a Democratic banquet in 1830, which is found on the first token to be hereafter described, "The Union must be preserved;" and his decision of character made itself more and more manifest when he vetoed the bill granting a new charter to the Bank of the United States, and again six months later, when soon after his re-election, he issued his famous "Nullification Proclamation."

President Jackson was not an educated man, and his biographer, Parton, says "he was never a well-informed man;" hence when Harvard College conferred upon him a Doctorate of Laws, in 1833, desiring to honor the patriotic soldier who was the President of the United States and the defender of the Union, but who was no scholar, and who had resigned his seat in the Senate because he felt out of place in "so slow and dignified a body," the judicious grieved, and his enemies rejoiced at the absurdity of the title; and it was not long before the honorary degree appeared upon

¹ The origin of this phrase is doubtful. Some etymologists, as Webster tells us, derive it from the Latin, *loco foci*, i. e. in place of fire, which is somewhat strained; others, says the same authority, following Bartlett, who has explained many "Americanisms," say it is from a self-lighting cigar, invented in 1834 by John Marck, of New York, and called by him a loco-foco cigar; this had a match composition on the end, and Bartlett thinks the word was coined by Marck in imitation of the word *locomotive*, which by the vulgar was thought to mean self-moving. A few years ago a writer in the *New York Times* suggested that it came from the Spanish *loco*, crazy, and *foco*, flash. I leave this question to be decided by some more experienced philologist.

² This banquet was held in April, 1830. Some mutterings and threats of secession had already been heard, and Calhoun, who was then the Vice President, had as early as 1828 asserted the doctrine of State Sovereignty, — claiming that a State could nullify unconstitutional laws, and virtually assuming that the decision as to what laws were unconstitutional and what were not,

was a matter belonging to the State authorities and not to the Supreme Court of the United States. South Carolina was then, as in 1861, the leading upholder of the doctrine of State sovereignty, and it was doubtless with this in mind that Jackson sent the toast which is given more or less correctly on one of the tokens: — "Our Federal Union: it must be preserved." Some quote it as having been even more emphatic — "it must and shall be preserved." After Calhoun's resignation of the Vice Presidency to become a Senator from South Carolina, a Convention in that State adopted the "Nullification Ordinance" against the tariff, at Calhoun's instigation, and prepared to resist by force of arms the collection of the National revenue. This led to another display of Jackson's "Roman firmness," and he determined that, at the first overt act, Calhoun should be arrested for treason, and declared, so it is said, that he "would hang him as high as Haman." These facts show the strain on the public mind at that time, and explain the significance of the mottoes on several of these pieces.

a token which ridiculed him, associated with the mystical initials O K, popularly believed to have been used by him upon his files of legal documents to show the papers were Orl Korrekt [All correct]. Prof. W. S. Wyman, of the University of Alabama, has made the ingenious suggestion that they come from the Choctaw word "Okeh," which curiously enough, he tells us, means "All right;" it might be easier to show that Jackson, who for years lived in a country not far away from the homes of the Choctaws, was familiar with the expression, than that his enemies were right in their rendering, or that those who uttered the tokens ever heard of the Indian word.

It is unnecessary to discuss at length the various influences which made up the political issues of that period; it will be sufficient to say that on many of these pieces will be found utterances of the statesmen of the time, on these two great issues, — exemplified in Jackson's hostility to the Bank, and Webster's defence of the Constitution, — issues which extended into the presidential term of Van Buren, whose declaration in his Inaugural, "I follow in the steps of my illustrious predecessor" was seized by the caricaturists of the period, who represented him as carefully stepping in the footprints of a jackass marching solemnly along the highway, which suggested a device found upon one of the types. Even the humorous legend, "A friend to the Constitution" with the figure of a steer, on the Gibbs tokens, doubtless has reference to the speeches of Webster, the great "Expounder of the Constitution" (as opposed to the Nullification theories of Calhoun) and the defender of the Bank.

Many of the devices allude to the firmness of character justly attributed to Jackson, which his enemies chose to call stubbornness, and the "jack" was the favorite symbol of this quality; others refer to the burden laid upon the people by the refusal to grant a new charter to the Bank; to the destruction which seemed to one party to be the inevitable consequence of the acts of the other; to the ship of state, in danger of wreck, to indicate the ruin which would follow, or sailing proudly on with prospering gales, to symbolize the prosperity which the nation would enjoy, if the plans of the friends of a high tariff and the Bank failed or succeeded; and to the Sub-Treasury System of Van Buren, stigmatized as an "Executive Experiment" and "Financiering" by his opponents. These are clearly indicated by the designs upon these tokens, but some explanations may be interesting.

The figure of Jackson with a sword in one hand and a purse in the other, standing, or emerging from a chest of money, showed the feeling which was expressed in an article printed some years later in the *Albany Argus*, (1 Oct., 1842), which said that the liberties of the country were alarmingly threatened under Van Buren's administration, "by a union of the purse and the sword in the same hands, etc." This same feeling had manifested itself while Jackson was President.

The balky mule was probably suggested by an expression in a letter from Thos. H. Benton, written 11 August, 1837, and printed in the *New Yorker*, 2 September of that year, in which, praising Jackson, he said, "His policy has balked this system, etc.," referring to a movement to issue paper money; to this letter he added a toast in which he used the same words. From this opposition to the Bank, as announced by Jackson, came also the mottoes "My policy," "Veto," and others similar.

The tortoise and safe are believed to allude to the slow and insecure method of moving the Government deposits from the United States Bank to the State Banks, or to the proposed "Sub-treasuries." The phoenix probably alludes to the resumption of specie payment.

Of the legends, "The Constitution as I understand it," is quoted from Jackson's second Inaugural. "Executive Experiment" is a sneer at what one party regarded as the stupidity of its opponent, in employing local banks as "Fiscal Agents." Jackson's policy, according to Benton, in the letter which has been cited above, had "fortified the country with eighty millions of hard money," and was a plan to require all payments to or by the Government to be made in specie. It was really a "sound money" policy, and as we look back at it, we wonder not only that it should have aroused such bitter opposition from financiers of acknowledged ability, but that the party which claims to be the legitimate successor of the "Jacksonian Democracy," should have afterwards wandered so far from the principles of its founder. On the other hand, the advocates of the "State Bank Deposit System," — which seems to have been advanced as a sort of compromise between the friends of the United States Bank and its opponents, — proposed that instead of requiring all payments to the Government and all expenditures by it, to pass directly through the National Treasury or some of its branches called "Sub-treasuries," Congress should select some twenty-five of the strongest Banks throughout the country, as Depositaries or "Fiscal Agents." This expression will be found on some of the pieces. In a Message to Congress in 1837 Van Buren advocated the establishment of a Sub-treasury, with the enactment of a law for the exaction of specie or Treasury paper for all payments due the Government, and also requiring all demands against it to be paid inflexibly in coin. This scheme was called most "extraordinary" by the opponents of the Administration, but was advocated by Benton, Calhoun, Wright and others. A section of the Administration party favored the plan of a Sub-treasury without the specie clause, but this found little approval in any quarter. To these different schemes we find various references on the tokens.

The phrase "Substitute for Shin-plasters" alludes to another of the follies of the time; the establishment of irresponsible State banks, over which the Government had no control, permitted issues of nominal value, ranging from twelve and a half cents' upward, during the dearth of currency. Even the New York Exchange Company put out a bill of this trivial value, printed from a copper plate engraved by C. C. Wright, which was made payable "at one day's sight to J. Smith or bearer, in current Bank Bills," duly signed by its officers, and embellished with an engraving of its fine building; and we have seen a fifty-cent bill of the same institution, signed by the same officers, engraved by C. C. Harrison & Sons, of New York, the plate for which is elaborately engine-turned, to prevent counterfeiting. Thus the very opposite effect was produced to that which the *Globe* had prophesied in 1834, if the United States Bank should be refused a charter: — "In seven months from this time bank rags shall be abolished." The country was overwhelmed with worthless stuff, which for a few months in 1837 seems to have driven out all coin from circulation. This miserable currency was popularly and contemptuously called "shin-plasters," "Red dog" (perhaps from bills with red edges, put out by one Jacob Barker, of New York, who on a certain occasion when asked to redeem his pledges, replied with much indifference that as soon as he could possibly make arrangements to do so, he would publish an advertisement to that effect), "Wild-cat" money, and many other opprobrious names, which varied in different localities, but were all satirical. Not only

¹ Even the "sixpence" as it was called in New York, and a quarter cents, had its paper representative, and the or "fourpence half-penny" as the New Englanders issued were careful to include the fractions on their called the little Spanish silver coin of the value of six bills!

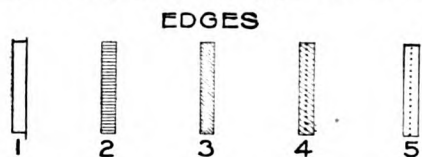
local banks of good repute, and respectable retail dealers in town and country, but oyster-houses, bar-keepers, and all sorts of disreputable concerns, paid out their worthless promises; in the summer of 1837, "John Neale, of 6 John Street, near Broadway, New York," and Valentine, at 50 John Street, in the same city, advertised their readiness to "supply the present scarcity of specie." The plates were neatly engraved, the printed bills were kept on sale, and all that was necessary was to add a signature or two, with the locality where they should be redeemed, and pay them out as money without question. These burlesques on a legitimate currency were forbidden circulation in New York by a Resolution of the Legislature, which took effect 7 May, 1839; their value vanished in a single night, and innocent holders, all over the country, were obliged to "pocket their losses," which were enormous. The proverb that cheap money drives out the good had abundant proof.

Of the phrase "Millions for defence, but not one cent for tribute" which will be noticed on many of the pieces, it may be said that its author was Charles Cotesworth Pinckney, of South Carolina, who was U. S. Minister to France in 1796. The French Directory declined to receive him, hoping to force the Union to side with France against England; war was imminent, and Talleyrand secretly sent word to our Minister that it could be averted by the payment of large bribes to certain officials; this led to the sententious remark which at once raised its author to the highest point in American popular esteem throughout the land. The cry was taken up again at the outbreak of the Algerine war, previous to which our Government, in its days of weakness, had paid an annual tribute, as did most of the Continental powers, to the semi-barbarous rulers of Northern Africa. When its strength increased, and it was seen, as was early the case, that the tribute far exceeded the cost of maintaining a navy, the young Republic threw off the yoke of the Barbary pirates; acting on the patriotic spirit embodied in the maxim, the frigates *Constitution*, the Congress, the United States, the *Constellation*, and others, all of them afterwards famous in American naval annals for their exploits, had been built to oppose the arrogance of France, and settled the tribute forever with their guns at Tripoli. It was still a "phrase to conjure with," when placed upon these tokens, where it was used to serve as a protection for the coppers issued during the suspension of specie payments in Van Buren's administration, so that they might be truly said to declare their character, as not a legal coinage. Other legends seem to need no special explanation; their meaning will be evident from what has already been given.

The "mules" are of two classes; those which were perhaps primarily intended as "shop-cards," and those which aimed to bring profit to those who issued them, by associating them with the popular party cries, during the lack of circulating money in the "Hard Times." The devices on some have already been noticed; the others sufficiently explain themselves.

"Shop Cards" are familiar to every collector. They took the place of advertisements in many cases, especially where local newspapers were lacking, though many were put in circulation in the larger towns and cities as well. They first appeared in 1789, but between 1820 and 1825 they were very generally introduced, and they held a place of more or less utility until 1860. While the original design of these pieces was no doubt legitimate in many cases, yet during the stringency of a circulating medium in the "Hard Times," they were for a time readily accepted as currency, not alone by the customers of those who had them struck, but by the general

public, and a very large proportion of them were never presented for redemption. A familiar name for all these pieces, especially the "Not One Cent" varieties, was "Bungtown Coppers." Several attempts at explaining the origin of this name have been given (See the *Journal*, January, 1875), and some of my correspondents have alluded to the epithet in their letters, but nothing satisfactory has been proposed. Perhaps the most plausible suggestion is that



EDGES

the name has a humorous allusion to the bungling manner in which so many of them were struck. The accompanying cut explains the references by number, in the following descriptions, to the different styles of borders and edges. The planchets are often not "well centered."

The metals are designated as follows:—*Æ*, Silver; *Æ*, Copper; *B.*, Brass; *W.*, White metal. The size is given in millimetres.

1832.



1. *Obv.* ANDREW JACKSON. Head *r.* *Rev.* ★★ THE BANK MUST PERISH. ★★ ★ Within a wreath of olive and oak leaves THE | UNION | MUST AND | SHALL | BE PRE-SERVED Borders 5. Edge 3. Metal *Æ*. Size 27.

This piece is also found in white metal (size 28½, edge 3) and silver, and in either of these metals it is extremely rare. Satterlee quotes it in brass, in addition to copper and white metal, but I have never met with such, or learned of it elsewhere.

2. *Obv.* 'ANDREW JACKSON' — PRESIDENT OF THE U S Civilian bust *r.* *Rev.* ELECTED . A D. 1828. RE . ELECTED . A D. 1832. In field, WE | COMMEMORATE | THE GLORIOUS | VICTORIES OF | OUR HERO IN | WAR & IN | ★ PEACE ★ Borders 5. Edge 1. Metal *B.* Size 27.

3. *Obv.* ★ ANDREW JACKSON ★ — PRESIDENT Civilian bust *r.*, a close copy of last. *Rev.* Same as No. 2. Borders 5. Edge 1. Metal *B.* Size 27.

4. *Obv.* 'ANDREW JACKSON' — PRESIDENT OF THE ' U S Draped bust *r.*, head laureated. *Rev.* Same as No. 2. Borders 5. Edge 1. Metal *B.* Size 27.

1833.

5. *Obv.* AND. JACKSON PRESIDENT OF THE UNITED STATES. 1833 Within wreath, military bust, head slightly turned *l.* *Rev.* THE GALLANT & SUCCESSFUL DEFENDER OF N. ORLEANS. Within wreath of oak leaves. Eagle with olive branch and arrows in talons, shield on breast; below, 8 JAN. 1815 Borders 4. Edge 3. Metal *B.* Size 26.

1834.



6. *Obv.* FOR THE CONSTITUTION HURRA! Ship sailing *l.* *Rev.* FLOURISH COMMERCE, FLOURISH INDUSTRY. In field, WHIGS | OF N. YORK | VICTORIOUS | *Les trois jours* | APRIL | 8. 9. & 10. | 1834. Borders 5. Edge 1 and 3. Metal B. Size 25, 25½.

Also found in silver with edge 3. Dies by Thomas Lovett.

7. *Obv.* THE GLORIOUS WHIG VICTORY OF 1834. Liberty cap in glory, inscribed LIBERTY *Rev.* FELLOW CITIZENS, SAVE YOUR CONSTITUTION. Ship sailing *r.* Borders 5. Edge 3. Metal Æ. Size 27.

Also found in white metal and brass, with same edge, both very rare. That in white metal has the rays in glory shorter, heavier and differently arranged.

8. *Obv.* 'PERISH CREDIT. PERISH COMMERCE' Boar running *l.* MY | VICTORY | MY | THIRD HEAT | DOWN WITH THE | BANK | 1834 *Rev.* • . MY SUBSTITUTE . • — 'FOR THE U. S BANK' Small military bust of Jackson, head turned slightly *l.* MY | EXPERIMENT | MY | CURRENCY | MY | GLORY Borders 4. Edge 1. Metal Æ. Size 28.

9. Same as No. 8. Edge 1. Metal B. Size 28½.

Planchet not as thick as No. 8, and with a square edge. These were issued with a slight plating of silver.

10. *Obv.* Copy of No. 8. Nose of boar points between PERISH and CREDIT. *Rev.* Copy of No. 8. Bust of Jackson has smaller head and broader shoulders. Borders 4. Edge 1. Metal Æ. Size 28.

11. *Obv.* Same as No. 8. *Rev.* Same as No. 10. Borders 4. Edge 1. Metal B. Size 28.



12. *Obv.* 'A PLAIN SYSTEM' — * 'VOID OF POMP' * Jackson advancing *l.*, sword in *r.* hand, purse in *l.* *Rev.* THE CONSTITUTION — 'AS I UNDERSTAND IT' Balking mule *r.*, on which LL. D.; above, ROMAN | FIRMNESS; below, 1834 Borders 4. Edge 1. Metal Æ. Size 28.

13. *Obv.* . WILLIAM. H. SEWARD. — OUR NEXT GOV^{NR} Civilian bust *l.* *Rev.* A FAITHFUL . FRIEND . — * TO OUR COUNTRY * Eagle with olive branch and arrows in talons. Borders 5. Edge 1. Metal B. Size 28.

[To be continued.]

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXII, p. 110.)

Still again, there are new or undescribed medals for previous groups.

V. THE UNITED STATES. A. *Personal.*

Dr. Charles Amory (1808-1898), of Boston. M. D. of Harvard University, 1832. Dr. Amory's name is upon two medals of the Humane Society of Massachusetts, as its Treasurer.¹

Bronze. 32 and 36. 50 and 58mm. Storer, *Sanitarian*, Feb., 1890, Nos. 1236-7.

Asst. Surgeon Alexander H. Hoff (-1876), U. S. A.

See below, under Medical Colleges.

B. 1. *Medical Colleges.*

U. S. Army Medical School, Washington, D. C.

1275. *Obverse.* Bust, nude, to left. Inscription: A. H. HOFF MEMORIAL PRIZE |
FOUNDED 1897

Reverse. Within laurel branches, tied by ribbon: AWARDED TO | B. S. HIGLEY
J* | FOR HIGHEST STANDARD AT | THE U. S. ARMY MEDICAL | SCHOOL. WASHINGTON D.
C. | 1898 (The name and date are struck on movable tablet disks.)

Gold. 30. 43mm. Edges beaded.² I owe photographs to Col. and Asst. Surg.
Gen. Dallas Bache, U. S. A., Curator of the Army Medical Museum.

B. 2. *Hospitals.*

Newark, N. J.

1276. *Obverse.* A Greek cross with trifoliate tips (fleury), bearing circular
band of white enamel, with effect within of the Geneva cross. Upon the band:
HOSPITAL OF ST BARNABAS | NEWARK

Reverse. Blank.

Gold, with pin attachment. Worn by the nurses. I owe description to Dr. W.
S. Disbrow, of Newark, N. J. The medals of the American and English Nurses'
Guilds of St. Barnabas have already been described (the *Journal*, April, 1894, No. 721,
and July, 1896, No. 1049).

F. c. *Pharmacists.*

1277. *Obverse.* Within field: 1853. Inscription: H. A. ELLIOTT & BRO. | BALTO

Reverse. Within crossed laurel branches: ONE | SODA | above, a star.

12. 19mm. Edges milled. Wright, *The Numismatist*, April, 1898, p. 104, No.
290. I have impressions from Dr. Wright.

F. d. *Medical Apparatus.*

Obverse. A hypodermic syringe. Above: CHAT(AUQUA). G(OLD) C(URE) | NO. —
(engraved). Beneath: THANK YOU (engraved).

Reverse. Blank.

Silver. Shield-shaped, 14 x 19. 22 x 30mm. *Ibid.*, p. 90, No. 163. I do not
number this, as it is engraved. I have its drawing from Dr. Wright.

¹ I do not number the above, as I did not do so when mentioning Dr. John Homans, Sen. (1793-1868), and Dr. Jonathan Mason Warren (1811-1867), both of Boston, whose names, as officers, are also upon the medals of the Humane Society of Massachusetts. See the *Journal*, Jan., 1891, p. 74.
² Founded by Major John Van R. Hoff, Surgeon U.

S. A., in memory of his father, a Surgeon of the U. S. Volunteers during the Rebellion, and afterwards a member of the regular army medical corps as Asst. Surgeon, from June, 1867, till his death. Awarded annually to the student officer attaining highest general average at the school.

VI. GREAT BRITAIN. A. *Personal.*

Dr. Thos. Henry Huxley (1825-1895), of London.

Besides No. 1142, there is

1278. *Obverse.* Head, to left, in profile. Inscription: THOMAS HENRY HUXLEY
B: 1825 D: 1895.

Reverse. Draped female (Progress) to left, erect, with antique lamp in her left hand; with right she places a wreath over an altar, upon which: ΕΠΙΣΤΗΜΗ. Behind altar a tree, and in background at right the façade of the building at South Kensington. Exergue, in small letters: F. BOWCHER F.

40. 63mm. Memorial prize of the Royal College of Science (Science and Art Department, South Kensington). I owe description to Dr. F. P. Weber, of London.

John Locke, M. B. (1632-1704), of Oxford.

Besides Nos. 775-781 and 1177-8, there is

1279. *Obverse.* Similar to that of 1178, save IOANNES. The engraver's name, as in that, is in script.

Reverse. As that: M.DCC.XXXIX.

Bronze. 33. 54mm. In my collection.

The regular sequence is now resumed:

F. 3. *Irregular Practitioners.* (Continued.)

Velnos. See previously, Swainson.

1280. There is a "Dr." Winn, mentioned upon a London token of T. Pryce, Oil & Colourman (about 1830), as to whose identity I have as yet failed to learn.

Neumann, No. 26,524; Batty, II, p. 583, Nos. 771-6; Storer, *loc. cit.*, April, 1888, No. 364. In the Government collection, and my own.

Swansea, Glamorganshire.

1281. *Obverse.* Within circle, bust, facing. Inscription: THE BARON SPOLASCO
M: D: & C. | THE REAL FRIEND | OF THE AFFLICTED

Reverse. JAN^Y 22^D 1838. | THIS | EMINENT | PHYSICIAN'S | 5,000. RECENT | AS-
TOUNDING CURES | AND HIS NARRATIVE | OF THE KILLARNEY | IMMORTALIZE | HIS
NAME | — | SWANSEA ST^H WALES

Brass, copper. 15. 24mm. Edges and rim milled. Neumann, No. 25,895; Batty, I, p. 608, No. 1073. In the Government and Disbrow collections, and my own.

The "Institut Sanitaire Britannique" token of "Dr." Crommelinck of Brussels, will be described with those of Belgium.

The Rev. John Wesley has also to be referred to under the present heading, in view of his attempts both to preach medicine and to practice it. His American medals have been hitherto described (the *Journal*, Jan., 1892).

In this connection may be mentioned the following token of a Windsor, Berkshire, pedicure.

1282. *Obverse.* A banneret bestriding a fallen King. SAMVALL. BANAT

Reverse. A man operating upon a woman's foot. IN. WINSOR. 1657.

Williamson's Boyne, I, p. 40, No. 164.

b. Scotland.

Glasgow.

1283. *Obverse.* Within circle, a woman seated, half turned to left, with right breast bare, and an infant in her lap. Around her, raised: MIDWIFERY — & NURSING. Upon edge, incused: — D^E STUART — | 39 MAXWELL STREET GLASGOW

Reverse. Two men seated in chairs, the one feeling the other's pulse. Inscription, raised: PRIVATE MEDICAL ESTABLISHMENT. Exergue: 1841

Copper. 14. 23mm. Edge of reverse beaded. Neumann, No. 26,451; Storer, Medals of Obstetrics, No. 15; Batty, II, p. 625, No. 1354. In the Government and Disbrow collections, and my own.

1284. *Obverse.* As preceding.
Reverse. Within circle, the men as in preceding. Over the heads, raised : HON-
 OUR Inscription and date as in preceding, but incused.
 Copper. 14. 23mm. Edge of reverse plain. Neumann, No. 26,451; Storer,
loc. cit.; Batty, II, p. 625, Nos. 1356-7. In the F. C. Browne collection, and my own.
1285. *Obverse.* As preceding.
Reverse. As that of the last but one, but without date.
 Copper. 14. 23mm. Neumann, No. 26, 453; Storer, *loc. cit.*
1286. *Obverse.* A medicine bottle, upon which : PANACEA Inscription : D^R
 STUART | . 39 MAXWELL STREET GLASGOW.
Reverse. As No. 1283, save date 1840
 Copper. 14. 23mm. Neumann, No. 26,449; Storer, *loc. cit.*; Batty, II, p. 625,
 No. 1351. In the Shiells collection.
1287. *Obverse.* As the last, with the addition : MAY BE CON — SULTED BY POST
Reverse. As No. 1283 (date 1841).
 Bronze, copper. 14. 23mm. Edges beaded. Storer, *loc. cit.*; Batty, II, p. 625,
 Nos. 1352-3. In the Government collection.
1288. *Obverse.* As the preceding.
Reverse. Also, but without date.
 Copper. 14. 23mm. Neumann, No. 26,450; Storer, *loc. cit.*
1289. *Obverse.* As the preceding.
Reverse. As No. 1283, but HONOUR over the men.
 Copper. 14. 23mm. In my collection.
1290. *Obverse.* A woman suckling an infant. Inscription, incused : PRIVATE
 MEDICAL ESTABLISHMENT.
Reverse. As in No. 1284.
 Copper. 14. 23mm. Batty, II, p. 700, No. 2504.
1291. *Obverse.* As preceding, but with 1841.
Reverse. As preceding.
 Copper. 14. 23mm. *Ibid.*, p. 625, No. 1355.

c. Ireland.

1292. *Obverse.* Shamrocks. Ins. : IRELAND ITS SCENERY MUSIC & ANTIQUITIES.
Reverse. Shamrocks above and below. In field : D^R TOSCORRY PROPRIETOR
 Pewter. Rim milled. Batty, I, p. 386, No. 3929.
1293. *Obverse.* As in preceding.
Reverse. Shamrocks above and below. T. C. S. CORRY M. D. SEASON TICKET
 ADMIT TWO
 Brass. Rim milled. *Ibid.*, I, p. 402, No. 4029^a.

Rev. Dr. George Berkeley, Bishop of Cloyne, took such an active interest in tar-
 water as a remedy, wrote so extensively about it and even largely dispensed it that,
 like John Wesley, he has to be included in the present group. His Bermuda medal
 has already been described, No. 80.^a

d. The British Colonies.

Australia. See previously, under London, Holloway.

F. 4. *Pharmacists.*³

a. England.

Alnwick, Northumberland.

1294. *Obverse.* Within a circle : W^M | DAVISON | CHEMIST | DRUGGIST & C |
 BONDGATE S^T | ALNWICK Outside : TEAS . COFFEES . SPICES . PICKLES . OILS & C +

¹ Dr. William Frazer, of Dublin, writes me that he doubts these being Irish, despite the shamrocks. I however admit them here till the point can be definitely settled.

² The medals founded by Berkeley at Trinity College, Dublin, have been given in the *Journal* (for July, 1895), in connection with those of Rhode Island.

³ I have elsewhere referred (*The Sanitarian*, Feb., 1890), to the opinion of Dr. S. A. Green, of Boston, then one of the editors of the *Journal*, that the rare "Good Samaritan Shilling" was "undoubtedly the work of some English apothecary" (the *Journal*, Oct., 1890, p. 40). The question is worthy the study of numismatists.

Reverse. Within circle: STATIONER | BOOKSELLER | & BOOKBINDER | — | NOS-TRUMS | & | PERFUMES Outer inscription: ENGRAVER AND PRINTER IN GENERAL + Copper. 15. 23mm. Edges milled. Struck between 1810 and 1815. Neumann, No. 23, 654; Batty, II, p. 572, No. 610. In my collection.

Banbury, Oxfordshire.

1295. *Obverse.* IOHN . ALLINGTON . 1666 | HIS HALF PENY .

Reverse. The Apothecaries' Arms.' APOTHECARY . IN . BANBVRY

Williamson's Boyne, II, p. 923, No. 6.

1296. *Obverse.* The Apothecaries' Arms. BENIAMEN . HIBBERDINE

Reverse. APOTHECARY . IN . BANBVRY | B. A. H.

Ibid., II, p. 923, No. 10.

1297. *Obverse.* The same arms. BEN . HIBBERDINE . IN

Reverse. BANBVRY . APOTHECARY | B. A. H.

Ibid., II, p. 923, No. 11.

1298. *Obverse.* The same arms. IOHN . WEIGHTMAN . IN

Reverse. BANBVRY . APOTHECARY | I. M. W. 1663

Ibid., II, p. 924, No. 29.

1299. As preceding, but WELCHMAN

Ibid., II, p. 924, No. 30.

1300. As preceding, but WELSHMAN

Ibid., II, p. 924, No. 31.

Basingstoke, Hampshire.

1301. *Obverse.* A mortar and pestle.' GEORGE WHITE

Reverse. IN . BASINGSTOAKE | G. W.

Ibid., I, p. 260, No. 43. This man was a druggist, although not so stated on his token.

Battle, Sussex.

1302. *Obverse.* A heart pierced with two darts. T. M. M. | THOMAS . MANHOOD . OF

Reverse. BATTELL, APOTHECARYE | HIS HALF PENY.

Ibid., II, p. 1161, No. 20.

Bewtry, Yorkshire.

1303. *Obverse.* FRANCIS . FRENCH . OF . BAWTREY | HIS HALF PENY . F. A. F.

Reverse. The Apothecaries' arms. IN . YORKSHEER . APOTHCARY

Octagonal. *Ibid.*, II, p. 1309, No. 15.

[To be continued.]

1 The Arms of the Company of Apothecaries were as follows: "A shield azure, on which a man in armor erect facing, astride a dragon to left, with arrow in right hand and bow in left. Supporters, two unicorns. Crest, a helmet on which a rhinoceros to left. Motto: OPIFERQUE PER ORBEM DICOR." (W. Carew Hazlitt, *The Livery Companies of the city of London*.) The arms are elsewhere thus described: Upon shield, the full length figure of Apollo, head radiant, bow in left hand, and in right hand an arrow, supplanting (astride of) a serpent. This either on shield or not. Crest, a rhinoceros. (Jewitt, *English Coins and Tokens*, 1890, p. 76.) The rhinoceros was apparently employed in reference to the then medicinal use of horn.

2 The mortar alone, or with one or two pestles, were used upon tokens by British grocers as well as pharmacists. I shall therefore list above only such as with these devices are otherwise identified. There are others, whom I now mention, in whose instances this question may perhaps be settled by future writers. Of the first series, there is D. Roll of Holt, Norfolk. Of the second, J. Dewes, Alcester, Warwickshire; A. Wells, Blackburn, Lancashire; D. Taylor, Bridport, Dorsetshire; M. Cressener, Bury St. Edmunds, Suffolk; J. James, and J. Shire, Crewkerne, Somerset; H. Bigg, Felsted, Essex; M. Hardwicke, W. Waugh, and E. James, Leeds; G. Pestell, London; E. Lyng, Market

Harborough, Leicestershire; J. Newton, Milverton Mercer, Somerset; R. Payne, Oswestry, Shropshire; J. Mileson, Reading, Berkshire; I. Williams (3), Sherborne, Dorsetshire; T. Temple, Whateley, Oxfordshire; and in Ireland, E. Harris, Dublin; J. Morrison, Londonderry; and M. Stephens, Waterford. Of the third, Geo. Fellsted, Cambridge; J. Herbert, E. A. M., and I. I. S., London; J. Blatchford, Montacute, Somerset; J. Hooper, Nether Stowey, Somerset; and W. Baley, Oxford. There is also a bear with mortar and pestle, A. Aickin (3), Dublin.

It has been thought that the skull, just as the mortar, implied the pharmacist. Thus Burn, *London Tokens in the Seventeenth Century*, p. 96, says "The tokens having the skull appear to have been issued by some meditative apothecary." I do not, however, give them as such, in default of further knowledge. Such are, a skull alone: T. Wilson, Easingwold, Yorkshire; J. Oddie, Leeds; E. Coddington, E. Fleeming, R. D. M., and J. H. W., London; J. Hill, Newbury, Berkshire; and E. D. M., Salisbury, Wiltshire. A skull and hourglass: J. Atkinson, Harwich, Essex. A skull, pierced by arrow: L. Cox, Beaminster, Dorsetshire. Three skulls: E. M. V., London. Three skulls, with crossed femora: W. Hopkinson, Bradford, Yorkshire. As these were all trades tokens, they cannot be considered as having been mortuary medals or jetons.

MASONIC MEDALS.

[Continued from Vol. XXXII, p. 114.]

MXCIII. Obverse, An equilateral triangle, at the apex of which is a star of five points with two others below it at the right and left, from each of which emanate rays that strike upon a convex sphere resting upon the base of the triangle; on the face of the sphere is the letter G; the effect of this device is to suggest a "celestial crown" of three points. Legend, on the left bar, R.: L.: FUS.:; on the right bar, M.: N° 16 O.: and on the base, PUEBLA [Worshipful Lodge *Fusion Masonica* i. e., Masonic Union, No. 16, Orient of Puebla.] Reverse, Plain for engraving. Silver, gilt with the exception of the stars, rays and sphere. Size 26. A loop and rings at the top, by which it is suspended from a cross bar; the ribbon has the national colors.

MXCIV. Obverse, Clothed bust to left, three-quarters facing, of the Curate Miguel Hidalgo. Legend, above, OR.: DE CHIHUAHUA; at the bottom, beneath the bust, the date, 5631. [Orient of Chihuahua, 1871.] Reverse, Two Doric columns surmounted by very small globes; on the shaft of that on the left is B and on the other, J; between the columns are the square and compasses enclosing the letter G; under the columns, curving upward, is a large palm branch (the emblem of martyrdom), the stem at the left. Legend, extending to the right and left of the palm, R.: LOG.: COLUMNAS DE HIDALGO N. 84. [Worshipful Lodge Columns of Hidalgo.] Silver plated on copper. Size 29, nearly.'

MXCV. Obverse, A planchet in the form of a five-pointed star, the points terminating in small balls, and having groups of formal rays between the points, thus making the whole number of points ten; on the first five points named are the letters R E A V A beginning at the top and reading to the right [for Ancient and Accepted Scottish Rite]; on the star is a circle, within which is a bearded head in profile to the left, which is probably a portrait of the brother whose name is borne by the Lodge. Legend, above, R.: □ A.: CHAVERO N° 68 and below, completing the circle, ★ OR.: DE PACHUCA ★ [Regular or Worshipful Lodge A. Chavero, No. 68, Orient of Pachuca.] Reverse, A similar circle on the field of the star, within which are the square and compasses enclosing a small five-pointed star surrounded by rays which are surmounted by the working tools; at the base of the upper point of the outer star, PASTRANA very small, and below the rays at the angle of the square

I learn from Dr. Bastow that the Curate Miguel Hidalgo y Costilla raised the cry of independence on the night of September 15, 1810, which resulted in the final separation of Mexico from Spain, after eleven years of war. Hidalgo was taken prisoner by the Spanish and shot for treason in Chihuahua, July 30, 1811; the palm branch doubtless alludes to his death for the freedom of his country. It may again be noticed here that the numbers of the Mexican Lodges are very irregular; this is only one of many, to which reference has previously been made, in which the number does

not correspond with the date of foundation. A Lodge at Mazatlan founded in 1870 is No. 29; one at La Paz, Lower California, No. 30, dates from 1869; one at Guaymas, of 1871, is 31; another at Tepec, founded the same year as that and the one under notice, has the number 32, while this is 84. A possible explanation is found in the fact that this Lodge suspended work in 1880 or thereabouts, and when it resumed, took its number as if chartered at the later date; but it is impossible to explain all the discrepancies in the Mexican system of numbering with the information accessible.

G. P. the name and initials of the engraver. Silver. Size from point to point, 28. Size of circle, 17.¹

MXCVI. Obverse, A planchet in the form of a five-pointed star; on its centre is a circle enclosing the letter G within a smaller circle of dots. Legend, outside the dotted circle, above, FRATERNIDAD and below, completing the circle, • VERA CRUZ •; the points of the star have plain borders, which, as well as the field around G, are filled with transverse lines. Reverse, A similar circle to that on the obverse, having within the smaller dotted circle a large script N on which is a large 1 surmounted by □ Legend, JUNIO 24 DE 1859 * [June 24, 1859.] A large ring at the top for suspension. Bronze gilt. Size from point to point, 25. Size of circle, 10.²

MXCVII. Obverse, A planchet in the form of a six-pointed star made by two equilateral triangles, one surmounting the other; on the enclosed hexagon are the square and compasses irradiated, within which the letter G. Legend, on the left bar of the upper triangle, R. ∴ □ S^N JUAN; on the right bar, B^{TA} N^o 60. ∴ OR. ∴ and on the base * DE TABASCO. ∴ * In the upper left point of the under triangle, 27; in the upper right point, 8 and on the lower point 1878; a small five-pointed star above the dates on the last three points. [Worshipful Lodge St. John Baptist, No. 60, Orient of Tabasco, Aug. 27, 1878, date of foundation.] Reverse, Plain for engraving. The upper point pierced for a ring, attached to an ornate cross-bar, worn with a red ribbon. Silver, gilt. Size from point to point, 30. Length of side of triangle, 25.³

MXCVIII. Obverse, On a pentagonal planchet is a circle from which proceed rays filling the outer spaces; the outer edges are slightly concave; within is a ring formed by a serpent devouring its tail, which encloses a radiant five-pointed star on which is a figure representing ∞ (possibly a double link). Legend, outside the serpent-ring, above, RESP. ∴ LOG. ∴ VERBO N^o 90 and below, completing the circle, * 16 DE DIC. ∴ DE 1881 * OR. ∴ DE OAXACA * [Worshipful Lodge the Word, No. 90, Dec. 16, 1881, Orient of Oaxaca.] Reverse, Plain. A die-projection at the top for a ring. White metal. Size from point to point, 28. Size of circle, 23.⁴

MXCIX. Obverse, A planchet in the form of a six-pointed star, composed of two equilateral triangles interlaced; the centre is surmounted by the square and compasses enclosing the letter G. No legend. At the top of the star is a die-projecting ring by which the medal or jewel is attached to a rib-

¹ Pachuca is a mining town, and the capital of the State of Hidalgo; Alfredo Chavero is a prominent member of the Order (33d^o) whose name appears on a number of medals already described; he is a lawyer by profession, known throughout the Republic as well versed in Mexican archaeology, and a Deputy to the National Congress. The □ encloses ∴.

² This is said to be the first Lodge which was established by the Scottish or indeed by any Rite in Mexico, after the suspension of Masonic labor (some time in the '20s); no work was done from that time until the date of formation of this Lodge, and it is

claimed that it is the oldest Lodge in the Republic in which work has been continuous since its foundation to the present time. The □ contains ∴.

³ San Juan Baptista is the capital of the State of Tabasco.

⁴ It is difficult to determine what the meaning of the figure on the star may be, whether a double tie, or link, or a knot, and Dr. Bastow could offer no suggestion. The name of the Lodge is thought by some to refer to the Gospel of St. John, but it seems to me more probable that a reference to the Masonic "word" is intended.

bon of three folds; the ends are forked and fall to the upper right and left points; on the left fold, T.: N. 3.; on the central fold CONSTANCIA and on the right R.: N.: M.: [Lodge No. 3, Constancy, Mexican National Rite.] Reverse, Plain: the interspaces have been removed. The triangles are of plain silver, the working tools gilt; the ribbon at the top is also of silver, gilt. Length of base of triangle, 19.¹

MC. Obverse, A circular ring having eight small points projecting so as to give the effect of an octagon with concave sides or a star of eight short points; at the right and left of the upper point are cornucopiæ; on the field are two pillars with high capitals surmounted by globes; between the pillars are the extended compasses, the points surmounting a graduated sextant, and the All-seeing eye in the centre. Legend on the ring, above, RESP.: DIG.: Y EJEMP.: LOG.: SALOMON N. 12 and below, completing the circle, • OR.: D. S. CRISTOBAL LAS CASAS CHIAPAS • The abbreviations are for *Respetable dignísimo y ejemplar Logia Salomon*, etc. [Worshipful, most dignified and exemplary Lodge Solomon, No. 12, Orient of San Christoval, Las Casas, Chiapas.] The field is removed so that the reverse is substantially the same as the obverse. At the top is a ring by which the jewel is suspended from a ribbon or collar, the upper portion of which is turned inward and downward, giving the whole a heart shape; the left side has CONST.: BAJO LOS AUSP.: DE; on the invert, LA GR.: DIETA and on the right, SIMB.: ESC.: D LOS EE.: UU.: MM.: For *Constituido bajo los auspicios de la Gran Dieta Simbolica Escoces de los Estados Mejicanos* [Constituted under the auspices of the Scottish Grand Symbolic Diet, of the United States of Mexico.] Worn attached to a ribbon of the national colors, which passes through a bar. Gold and silver. Cast, the reliefs burnished. Size from point to point, 32; of circle, 27; length of ribbon or collar, 26; width, 23.²

W. T. R. M.

(To be continued.)

WASHINGTON MONUMENT MEDAL.

Editors of the Journal: —

A NEW Washington medal has appeared, which I should be pleased to have identified. The description is as follows: —

Obverse. Naked bust of Washington to right, after Houdon, dividing the legend GEORGE WASHINGTON. On truncation M In exergue, 1789. *Reverse.* A monument having projections from the corners of the base, which are surmounted by couchant lions; upon the base is a die bearing figures in bas-relief; it is surmounted by a group and an equestrian statue dividing WASHINGTON MONUMENT In exergue, 1897. Bronze. Size 22, 35mm.

For what occasion was this struck? Is it the Prospect Park, Brooklyn, monument?

E. J. C.

¹ I yield to the Mexican custom of calling this Lodge jewel, which Dr. Bastow wrote is struck, a medal, though it is more properly a bijou of some Lodge working under the National Mexican Rite, so-called, but its locality and date of striking he was unable to learn.

It was worn suspended by a ribbon of the Mexican national colors.

² The same remark applies to this bijou as to the preceding. San Cristobal las Casas is the capital of the State of Chiapas.

RANDOLPH-MACON COLLEGE MEDALS.

THERE are two medals of the Randolph-Macon College, an institution opened about 1832, under Methodist auspices, and located at a place of the same name in Mecklenburg County, Virginia. Curiously enough these pieces have been catalogued abroad as Masonic medals, though the institution has no connection with the Order. Several inquiries concerning them have been sent to the Editors of the *Journal*, and we therefore give the following descriptions : —

I. Obverse, A view of the College building, trees in the foreground, one on each side, with a telescope and two students between them ; above, in a semi-circular line, RANDOLPH MACON COLLEGE VA. In exergue, curving upward, CHARTERED FEB. 3, 1830. Legend, separated from the field by an ornamented circle, above, SCIENCE AND RELIGION, THE TRUE MEASURE OF CIVILIZATION. Below, completing the circle, and in smaller letters, MEMORIAL OF HER FRIENDS. Reverse, Clothed bust in profile to left, of Bishop Soule, surrounded by a similar circle ; under the truncation in two lines, the engraver's name, which is not distinct on the impression before us, but which seems to be WRIGHT | FECIT. Legend above, "PUSH FORWARD THE GREAT WORK." and below, in two lines completing the circle, BORN AUG. 1, 1781 | DIED MAR. 6, 1867. Size 32.

Bishop Soule, whose portrait appears on this medal, was born at Bristol, Me., in 1781 ; he rose through several promotions to be the Senior Bishop of the Methodist Episcopal Church in 1843.

II. Obverse, A similar view of the College, with three trees instead of two, one in the middle distance in the centre ; a similar group appears in the foreground as on the other, but one of the students is kneeling to look through the telescope : over the building, in two curving lines, RANDOLPH-MACON | COLLEGE, VA 1867. In exergue, curving upward, CHARTERED FEB. 3, 1830. Legend, separated from the field by a circle, above, SCIENCE THE SUPPORT OF VIRTUE & RELIGION. Below, completing the circle, and in smaller letters, THE CHILDREN'S MEMORIAL. Reverse, Clothed bust in profile to left, of the founder ; the artist's name under the truncation is illegible, but perhaps is WRIGHT F. Legend above, REV. HEZEKIAH G. LEIGH D. D. FOUNDER OF R. M. C. Under the bust, in two lines completing the circle, BORN NOV. 23, 1795 | DIED SEP. 18, 1863. White metal. Size 27.

The French word for Mason is *Maçon*, which probably led to the erroneous attribution to the Masonic Order.

ANNUAL ASSAY MEDALS OF THE UNITED STATES MINT.

Continued from Volume XXXII, page 21.

Editors of the Journal : —

I send you an account of the Mint Assay Medal, struck for the present year. For my knowledge of this I am indebted to a drawing and description sent me by Col. Bosbyshell.

38. 1898. *Obverse*. Civilian bust of the President to left. Legend, WILLIAM MCKINLEY divided by the head. *Reverse*. On a fluted column, having a plain base and wound round with ribbons crossed, is a bust of Minerva, to left ; to the right of the column is a full length figure of an artisan, his head turned to left ; in his right hand

which is extended downward, is a scroll; in his left a hammer resting on a forge: to the left of the column is a full length female figure, facing; in her right hand, extended downward, is a palm branch; in her left, which is raised, are balances held inward toward her shoulder. Inscription: MINT OF THE UNITED | STATES ANNUAL ASSAY In exergue, 1898. Silver, deadened in color. Size 24. 38mm.

EDMUND J. CLEVELAND.

COLUMBIAN EXPOSITION MEDAL.

Editors of the Journal:—

AMONG the Medals struck in connection with the Columbian Exposition was one by Roty, which I do not think has been described in the *Journal*. It was designed for presentation to the French Commissioner. On the obverse, there was inserted in the centre of the planchet a silver or plated medal, size 32, nearly, with a helmeted bust of the French Republic, to left, the helmet adorned with branches of laurel, and around this is the legend REPUBLIQUE FRANÇAISE. ; over the inserted medal, at the top, MDCCCXCIII; in the field at the right, O. ROTY and beneath the insert is the inscription in three lines, SOUVENIR | OFFERT · AV · NOM · DE LA | REPUBLIQUE · FRANÇAISE. The reverse has at the top of the field in three lines, WORLD'S COLUMBIAN | EXPOSITION | CHICAGO · 1893 A branch of laurel partly surrounds two shields bearing the arms of France and the United States; the stem of the branch entwined with a ribbon. At the base, in four lines, the inscription CAMILLE · KRANTZ | COMMISSAIRE · GENERAL · DV | GOUVERNEMENT | FRANÇAISE (Camille Krantz, Commissioner General of the French Republic.) This, like many others of Roty's designs, is cast on a rectangular planchet, 61 by 44, nearly.

W. J.

OBITUARY.

C.-A. SERRURE.

WE have learned with deep regret of the death of M. C.-A. Serrure, for many years a barrister at Gand, Belgium, which occurred at Brussels on the sixth of June last. M. Serrure was born at Gand, 10 June, 1835, and inherited from his distinguished father, the late Prof. C.-P. Serrure, of the University in Gand, a strong love of numismatics and of archaeological research. Like his father, he contributed much to the advancement of the science, and his extensive knowledge of Belgian numismatics was ever at the command of his friends. His literary ability was of a marked character, and his works on Flemish literature and on Gallic grammar attracted much attention among scholars. But he was even more widely known to coin-students by his numismatic works, among which we recall his "History of the Sovereignty of Heerenburg," which was particularly valuable for its account of the coinage; his descriptive notes on the cabinet of the Prince of Ligne, and especially his work on the silver money of Ancient Gaul struck in the century and a half before and just after the beginning of the Christian era. This was highly complimented by M. Barthélemy, when he presented it to the French Academy of Inscriptions and Belles-Lettres.

The Serrure family, it has been well said, forms a numismatic dynasty, and the son of the scholar whose loss is so widely mourned, a "laureate of the Institute," is proving by the admirable manner in which he is conducting the "Gazette Numismatique Française," that his father's mantle has fallen upon shoulders well able to sustain the ancestral fame.

M.

NOTES AND QUERIES.

SALZBURG EMIGRANT MEDALS.

MAJOR NICHOLS of Springfield, Mass., has kindly shown us five of the Salzburg Medals, (see last number of the *Journal*) from his cabinet, a brief description of which we give.

I. Obv. St. Andrew with his cross standing before the Saviour whose head is irradiated, and who holds His cross before Him. Legend, above, DEM IVNGER WIE DEM MEISTER. (To the disciple as to the Master.) Rev. A group of pilgrims at the right, kneeling before the standing Saviour; in the background at the right, a canopied throne over which is a radiant crown in clouds. Legend, ICH WILL EVCH DAS REICH BESCHEIDEN *Luc. 22 : 29.* (I appoint unto you a kingdom. *Luke 22 : 29.*) In exergue, SALZB · EMIGR · GED · | 1732 · (In memory of the Salzburg emigrants.) Silver. 20.

II. Obv. Three pilgrims, a man, woman and child, advancing to left, their eyes turned upward to a radiant eye in clouds at the upper left; D (initial of engraver) on the ground at right. Legend, DV SOLT VNSE AVGE SEYN. *4. B. M. 10. 31.* ("Thou mayest be to us instead of eyes," *Auth. Version*; the reference is to the Fourth Book of Moses, i. e. Numbers 10 : 31. In exergue, SALZB. EMIGR | AO. 1732. Rev. The cloudy pillar irradiated, over a semi-circular cloud. Legend, above, ICH GEH MIT DIR AVS VND EIN. (I will go out and in with thee. Alluding to *Psalm 121 : 8.*) Silver. 18 nearly.

III. Obv. From same die as the preceding. Rev. Two figures standing on a cliff at the left; one has a rod and points to the heavenly city rising from the clouds at the right, and irradiated, "four-square," surrounded by walls and towers. Legend, above, DA IST MEIN RECHTES VATERLAND (There is my true Fatherland.) Reverse die shows a slight crack. Silver. 18.

IV. Obv. St. Peter seated on a mountain-top at the left, turning to Christ standing, irradiated, in clouds at right. Legend, HIER IST GUT SEYN (It is good to be here.) In exergue, in two lines, SALZB EMIGR | AO. 1732. Rev. Christ standing, His head irradiated, places His hand on the head of a pilgrim who kneels before him on the left; a hat on the ground near their feet. Legend, WER WILL VNS SCHEIDEN. *ROM. 8. V. 35.* (Who shall separate us. *Romans 8 : 35.*) Silver. 13.

V. Obv. Bust to right of the King. Legend, FRIDER. WILH. D. G. REX. BORVSSIAE. EL. BR. (Frederic William, by God's grace King of Prussia and Elector of Brunswick.) Rev. A crowned female with shield, standing, and a group of emigrants. Legend, GEHE IN EIN LAND DAS ICH DIR ZEIGEN WILL. *GEN. XII. V. 1.* (Go into the land which I will show thee.) In exergue, GAD · DER · SALZB · EMI · | GRANTEN. | 1732. Dies by P. P. Werner. Silver. 28.

The spelling is that of the period. Two of the foregoing were briefly described by our correspondent in the April number.

AN AUSTRIAN WASHINGTON.

THE following medal apparently has reference to some celebration of Washington's birthday, by American residents or visitors at Trieste. Can any one give us an account of the occasion which led to striking it? An impression (bronze proof) in the Holland sale brought \$7.25.

Obverse. The American eagle displayed, bearing upon its breast the shield of the Union; in dexter talon an olive branch of four leaves and four berries; in sinister talon three arrows, points outward; in beak a ribbon inscribed E | PLU | RIBUS | UNUM each division on a fold: all completely encircled by the legend: * GEO. WASHINGTON BORN FEBY 22. 1732. TRIESTE FEBY 22 1841 in a continuous line. *Reverse.* The inscription in nine lines, the first and last curving to the edge, the others straight, PRESENTED | TO | ANDREW CANEL | BY | THE AMERICANS | FOR HIS GENTLEMANLY | HOSPITALITY | ON THE FOREGOING | OCCASION all encircled by LIBERTY (curved downward) the remainder of the circle being 26 six-pointed stars. Bronze. 29½, 46mm. Not in *Baker*. C.

EDITORIAL.

WITH this number the *Journal* begins a new volume. We shall endeavor to make it, in the character of its papers, the quantity of illustrations and the number of pages, superior to any previous volume. Among the illustrated papers, Mr. Benjamin Betts will continue his description of the Imperial Coins and Medals of Mexico; Mr. Low will supply the collectors of Hard Times Tokens with the results of his extended correspondence, and frequent translations from the leading foreign numismatic periodicals, of interest to our readers will keep them in touch with what is going on abroad. Contributions relating to American issues will be cordially welcomed, and the department of "Notes and Queries" will receive special attention. The aid of our subscribers in extending the circulation of the *Journal*, especially among Public Libraries, will be gratefully accepted. Specimen numbers will be sent prepaid to any address on receipt of fifty cents.

THE OMAHA EXPOSITION MEDAL.

COMPOSITE photography has again been called into play in producing a medallic design. Several years ago Mr. Francis Galton suggested the idea of constructing a typical portrait — if we may use the expression — which should unite in a single picture the characteristics of a class. Among his experiments, he sought to obtain from the heads upon coins which were the work of different artists, a more truthful likeness of the person whose portrait they bore, than any individual piece might give. To effect this purpose, he took staters of Alexander the Great, struck at various dates and in different places, and combined their features by photography; the result was very satisfactory, if we can accept the different portraits upon these coins as approximately correct, — and from their great similarity, there seems to be good reason to believe that such is the case.

When the obelisk known as Cleopatra's Needle was erected in Central Park, New York, a medal was struck to commemorate the event. The committee in charge of the matter were desirous that, if possible, this medal should bear an authentic portrait-head of Cleopatra, and in accomplishing this design the process mentioned above was carried a step further. The end which Galton sought was to obtain from coins a truthful likeness of the Grecian conqueror; the committee, after obtaining a portrait of the Egyptian queen by composite photography, used it as the model for their medal. Commander Gorringer is said to have succeeded in gathering a large number of the coins which preserve the features of the famous beauty, and from these was secured the likeness used in cutting the die.

Very much the same method was employed in preparing a model for the reverse of the Omaha medal to be struck as a souvenir of the Western Exposition. The committee sought the aid of the various sub-committees in the States bordering and beyond the Mississippi which were active in promoting the Exposition, and requested them to send photographs of the two women within their borders who were considered the most beautiful. This delicate duty — a sort of modern Judgment of Paris, but, let us hope, without its fatal consequences — was carried out; in response to the request, forty-four photographs were received, and from these a composite picture was made which was given to the engraver. "The result," says one of the officers of the Exposition, is "an ideal American head, full of the combined force, intellectuality, vivacity and beauty of the typical [Western] American girl;" and the successful completion of the difficult task is said to be largely due to the photographer, Mr. George G. Rockwood, of New York.

The obverse shows an American Indian in the act of spearing a buffalo. What legends the medal bears we have not been informed. The committee have certainly endeavored to produce what may be regarded as pre-eminently an American design, — blending, as it does, on the one hand, the type of the ideal American beauty of the West, the perfect flower of its womanhood as developed under the constant stress of an ever-advancing civilization, and, on the other, a scene which shows an occupation that has forever ceased upon the Western

plains,— the favorite sport of the barbarous tribes who once fought and hunted over those wide prairies, but who are fast vanishing before the march of an invading race, their wigwams replaced by populous cities, and their war-whoops drowned by the scream of the locomotive. Only an inspection of the medal itself will show how successfully the happy thought of its designers has been carried out, in thus contrasting the present and the past; and this we shall await with a lively interest.

NUMISMATIC JOURNALISM ON THE CONTINENT.

THE number of periodicals devoted to Numismatic literature which are published in Europe, the sumptuous style in which the various magazines are printed, the profuse and admirable manner in which they are illustrated with steel and phototype engravings, and the number of pages which the volumes contain,— to say nothing of the value of their contents,— furnish an object-lesson to American lovers of the science which we earnestly wish might rouse a spirited emulation on this side of the Atlantic. We have thought it would interest the readers of the *Journal* to know something of the attention which our favorite science receives from Continental collectors, and the zealous care and exhaustive research which they devote to coin-study, as shown by their periodicals, especially in view of the very limited number of American Numismatic magazines, and the comparatively feeble support which our Societies have hitherto given them.

The beautiful execution of the ancient coins of Greece and her colonies, notably those of Syracuse, and their historical character, not only invite but amply repay investigation. Hardly less interesting are the Roman issues, which though far inferior in artistic quality to those of Greece, yet offer much that is attractive to the student of "history as exemplified by coins." Then too the early coinage of the various European rulers, the kings and petty princes of the almost numberless divisions into which the Roman Empire was shattered in its fall; the quaint and curious medieval pieces of Germany and France; the singular coins of the Saxon monarchs of England; the buried hoards of Roman garrisons which are constantly coming to light; even the remarkable coins of India and the farthest East, illuminate the social and political side of the daily life of the people among whom these coins once circulated. All of these find mention and furnish subjects for discussion and exhaustive treatment in our foreign contemporaries.

We do not propose to write a disquisition on the value of Numismatics, for that seems needless to offer the readers of the *Journal*, but we cannot but express our regret that American students lack the opportunities for this department of study which our friends on the other side of the ocean so freely enjoy. As we have said before, in speaking of this, our national history is of too recent a date; the colonists from the nations of Europe who peopled our shores found a land over which no Roman army with its travelling coiners had ever marched, and of which Greece had never dreamed. In Africa and India, and even China, the spade has exhumed many a coin, carried thither from classic lands to tell the story of the conquest of the soldier or the enterprise of the merchant; but America has nought but barren soil to offer the explorer for buried coins of antiquity.

We catch a glimpse of the fact that the precious metals had a certain value for purposes of exchange among the Peruvians, the Aztecs and their neighbors, when we read of the quills of grains of gold, and the T-shaped plates of silver, which seem to have served for money or currency, and of the bracelets and necklaces of gold, worn by the peoples near the equator who had made the greatest advances toward civilization; and perhaps the copper rings with which the chieftains of tribes farther north adorned themselves may be claimed as among the earliest steps towards displacing, by articles of intrinsic value, the strings of shells and belts of wampum, with which the Indians occasionally closed their bargains; but the idea of anything approaching coinage never entered their minds. It has indeed been claimed that the wampum belts kept in mind important events, among those who were charged with preserving them;

yet these were merely aids to the memory, and no interpreter, however skillful, could ever decipher their hidden meaning. But the device and legend of the coin give it a very different quality. It is this historic side of numismatics, ever an unfailing and reliable source of knowledge, that supplies material of so much interest to the local numismatist and his national society, gives value to its official journal, and places before the general student the latest discoveries concerning events and their causes, the actors and their parts, for any record of which he would vainly search the literature of the past. And in these lines, as well as in those relating to the origin, the types, and their meaning, the dates and places of issue of the coins of antiquity, our European contemporaries excel with ease anything we can ever hope to accomplish. It would not be difficult to point out how all this touches our own country in a very practical way, but this is not our present purpose. We have a field of our own, though a very modest one, and to this, for the present at least, we must confine our labors.

The leading English magazine is of course the "Chronicle" of the Numismatic Society of London, which is edited by Sir John Evans, the President of the Society, and Messrs. Head and Grueber, both of whom we believe, are connected with the Medallion Department of the British Museum. This is a quarterly, established over thirty years ago, and its contributions to the history of Greek coins, using the term in its widest sense, and its skillful attributions of undescribed and unidentified coins, give it a leading place among authorities; a frequent writer on the medallion side of the science, if we may be permitted to use the phrase, and especially, though not exclusively, on English medals, is Dr. F. P. Weber, who has occasionally contributed to the *Journal*, and whose paper on Medals of Centenaries brought to light some very curious facts; his work on "Medals and Medallions of the Nineteenth Century relating to England, by foreign artists," was a surprise to English collectors, who learned through its pages how large a proportion of English medals were due to other than English artists. Dr. Weber has also been of much assistance to Dr. Storer, in compiling his Catalogue of Medals. As the medallion histories of England and America were so closely interwoven for a long period, we should rejoice to see in the "Chronicle" a continuation of the very valuable "Medallion Illustrations," to which the late Mr. C. Wylls Betts was so much indebted, in the preparation of his work on the Colonial Medals of America. Contributions relating to early English coinage, and papers from the most learned numismatists of Europe, such as Imhoof-Blumer, Six, the late Gen. Sir Alexander Cunningham, well known as an authority on the coins of India, and many others of high repute, have found a cordial welcome to its pages.

While interesting deposits of Roman coins are occasionally exhumed in England, many of which were probably buried by the soldiers who occupied various posts in the Island in the first centuries of the Christian era, yet the "finds" of early English coins are of special value. In a late number of the "Chronicle" more than sixty pages are occupied with an account of the Balcombe hoard, exhumed a year ago in Balcombe, Sussex; this was one of the most important which has been discovered for a long period, for it contained 12 gold and 742 silver coins, mostly dating from the latter half of the fourteenth century, and Messrs. Grueber and Lawrence have given the pieces very careful examination, and rendered important aid towards solving some of the questions concerning the proper attribution of the coins of the Edwards,—a point which has long been under discussion. Another interesting and valuable feature is the Annual Address delivered before the Society by Sir John Evans at the anniversary meeting in June, and printed in its Proceedings; in this he has been accustomed to give an outline of the progress of the science during the preceding year, and a summary of what has been accomplished by the Society. A series of these addresses, which he has been kind enough to send to the *Journal*, gives a succinct history of the advance in numismatic knowledge in England and on the Continent from year to year.

A more popular publication is the "Monthly Numismatic Circular" of the Messrs. Spink, of London, which is now in its sixth year, and has done much to interest young collectors in the right direction by its "Chats on Roman Coins."

The Royal Numismatic Society of Belgium has published a quarterly Review for more than half a century. The volumes contain about five hundred pages each, and are printed at Brussels under the direction of the Viscount B. de Jonghe, Count Th. de Limburg-Stirum and M. Alphonse DeWitte. It is freely illustrated with excellent steel engravings of the coins, medals and jetons discussed in its pages. Many of these papers have been specially translated for the *Journal* and have proved of great interest to American readers, as we have the best reasons to know. This magazine, while giving special attention to the coinage of the Low Countries, has also published numerous articles of great value on ancient coins, among which our readers will recall those by Svoronos, on "The Signification of Certain Ancient Types," on the Cretan "Britomartis," and others, and the learned discussion as to the manner in which the dies of ancient coins were made, by M. V. Lemaire. The Society and its Review, which covers a wide and important field, deservedly hold a very prominent place in the estimation of European numismatists.

From France comes the "*Revue Numismatique*," a handsomely printed octavo, published quarterly under the direction of MM. A. de Barthélemy, G. Schlumberger, and E. Babelon, with M. J. Adrien Blanchet as the managing editor, all names well and widely known in the numismatic world. M. Blanchet has more than once favored the *Journal* with a contribution. One feature of the present volume which gives it a special value to collectors is the catalogue of the magnificent cabinet of the late M. Waddington, which is copiously illustrated with admirable photogravures. This, as is doubtless known to our readers, was one of the finest private collections in France; more than five thousand pieces have already been described in the "*Revue*," by the critical pen of M. Babelon. Another very valuable series of papers now appearing is a "Study on Imperial Roman Coins," by M. Michael C. Soutzo. Numerous articles of special interest to the lovers of ancient coins are always to be found in its pages. The cover of the magazine has the happy motto taken from the Gospel of St. Matthew (Vulgate), "*Ostendite mihi numisma census. . . Cujus est imago haec, et superscriptio?*" (Show me the tribute money, etc.) This magazine, like the preceding, averages about 500 pages in its volumes.

A new claimant for favor among French readers has appeared during the year, in the sumptuously printed "*Gazette Numismatique Française*," under the direction of M. Fernand Mazerolle, and the editorial care of M. Raymond Serrure. M. Serrure is one of the renowned family of numismatists of that name, and his beautiful magazine, with its broad margins, its elegant paper, its fine portraits of eminent French medallists, is also embellished with many photogravures of their choicest works, and is a delight to the eye and the taste of its readers. The volume just closed has given very complete descriptive catalogues of the works of Chaplain, Mazerolle, Roty, Maire, and others, and a portrait and bibliography of M. Babelon and his works; a new feature for a magazine of this class is its publication of letters from correspondents in different lands, giving an outline of the state of the science in the countries from which they are written. It does not propose to devote itself to the strictly classical side of coin study, as more especially exemplified in Greek coins, for instance, or to give it any prominence, but has marked out a well defined field of its own, with special reference to French numismatics, and while it does not enter at all upon the domain of the "*Bulletin de Numismatique*," which is conducted in some respects on similar lines to the "Circular" of the Messrs. Spink, its account of the Nickel Coinage of various lands, finely illustrated, with other papers which are to appear in the coming volume, will exemplify in some degree the broad ground which it intends to occupy. We cordially welcome its appearance among its elder sisters.

The "*Société Française de Numismatique*" has its "*Annuaire*" and the different Societies in Italy, Switzerland, Germany, Austria, and Greece have excellent journals to advance the interest of their membership in the special branches they study, and these we shall hope to mention more at length in a future number.



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1 and 2 are Coins.

PLATE. NUMISMATICS.

MEXICAN IMPERIAL COINAGE.

VOL. XXXIII, PL. III.

AMERICAN JOURNAL OF NUMISMATICS.

At mihī plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.
— Horatii, Sat. I, ii. 66.

VOL. XXXIII.

BOSTON, OCTOBER, 1898.

No. 2.

MEREAUX OF THE FOURTEENTH CENTURY

RELATING TO THE MIRACLE OF THE HOLY SACRAMENT AT BRUSSELS, AND OTHERS.

(Translated from the French of the late M. Rouyer, in the *Revue Belge*, for the Journal.)

[Concluded from Vol. XXXIII, p. 13.]



SEVERAL medals preserve the form of the reliquary (mentioned in our last number) in which the miraculous wafers were kept; among these is one of Don Juan of Austria, Governor-general of the Low Countries, engraved in Plate VI, of *Revue Belge*, 1888, the reverse of which shows its shape was that of a gothic portal, surmounted by three crowns of differing form, the largest on the top of the reliquary, from which falls, on either side, a veil or pall; in the centre of the portal is a figure wearing a triple crown, symbolizing the Trinity, seated behind a cross; on the intersection of the arms is a radiant circle with three small pellets, one over two; around all is a wreath of oak leaves within which on the left, MIRACVLOSO FESTO and on the right, ADORA [Adore the wondrous Feast:—the allusion being to the Holy Supper]. The date of mintage is in chronogram, 1656. The irradiated cross in front of the crowned figure is the ecclesiastical vessel called an ostensorium, which is used in exhibiting the consecrated Host to the congregation of the faithful, when the priest pronounces the benediction; the arrangement of the pellets, beside its symbolic allusion to the Trinity, is thought to show how the wafers in the reliquary were probably placed, and there is a mereau of 1573, to be mentioned later, which has them in the same order on the obverse; beneath the reliquary in small letters, the first three combined, AWA F. the signature of the engraver, Adrien Waterloos. This reliquary was made and presented in remembrance of the deliverance of Valenciennes, which occurred on the very day when a procession in honor of the Miracle was taking place at Brussels. A full explanation of the medal and the event is given by Van Loon, II, pp. 402, 403, though in his engraving there is an error in the legend. There are many other medals of the Sacrament of the Miracle,

struck on the occasions of the festival processions in its honor, which bear the reliquary or the ostensorium, but to these we cannot now refer.

We now resume the story as told by M. Rouyer. As was stated in the concluding lines of the account of these pieces in our last number, the relics were carefully kept under glass, in the reliquary described above. The arrangement, — two below and one above, — formed a triangle; the two at the base were gracefully fastened together by a bending vine, and all were placed in a circular case on the centre of the cross (or ostensorium). It is further clear from the engravings that, at the time when this was made, but one of the three wafers which remained, preserved with clearness the distinguishing marks it originally bore. As well as we can now judge from the design, which certainly does not show with precise accuracy the form of the characters, the device consisted of the name of Jesus, *ih̄s* surmounted by a sign or line denoting abbreviation, and above it a single cross; or more probably, a stroke or line forming a cross with the upper part of the letter *h*.

Before proceeding to discuss somewhat carefully the mereaux which form the subject of this paper, — and also because confirming the theory which I shall present, — I wish to say a few words concerning an occurrence similar to that which befel the Holy Wafers of Brussels, which numerous historians of Paris have related as taking place in that city during the reign of Philip the Fair.

These historians say that in 1290 a Hebrew usurer, who lived in the Rue des Jardins — afterwards called the Rue des Billettes — having obtained a consecrated wafer, through the aid of a woman to whom he had loaned money on articles which she had pledged, gave it several blows with a knife, which caused a quantity of blood to flow from it; finally he had thrown it into a cauldron of boiling water, “which changed its color and became red like blood, while the wafer, lifting itself above the cauldron, was clearly seen to be the body of the crucified Saviour.”¹

This wafer was carried to the Church of St. John in Grève, where it soon became widely known as an object of special devotion, and attracted to that sanctuary a great number of pilgrims and others of the faithful, down to the time of the Revolution. The knife with which the Jew had pierced the wafer was annually displayed to the people on “Quasimodo Sunday,” (the Sunday after Easter,) in the chapel of the Convent of the Billettes, (Carmelite monks,) on the street of that name.²

There is a mereau of the fifteenth century which has reference to one or the other of these two “Devotions” at Paris (the wafer and the knife), if

¹ Piganiol de la Force, *Description Historique de la Ville de Paris*, 1765, IV: p. 306.

² This story is told by all the ancient historians of Paris, particularly in *Les Grandes Chroniques de France, ou de Saint-Denis*, V: p. 100. A “mystère par personnages” (one of the well-known mediaeval Miracle Plays)

was composed, which had this event for its subject and was performed before 1444, in which the Jew was represented as piercing the holy wafer with his *canivet*, or little knife. See *Histoire du Théâtre François*, by the Brothers Parfait, 1735, II: p. 367.

indeed it was not used on each occasion.¹ Some impressions of this rare mereau have been found in Paris. This example is in lead. On one side are the letters INRI the initials of the Latin words which formed the title of our Lord, as nailed upon His cross. These initials, in gothic characters, are placed in a horizontal line across the centre of the field, on a sort of scroll, which the knife of the Jew, extending downward from the upper left side, pierces with its point. On the other side we see the upper part of a figure of Christ rising from a cauldron, a halo about His head, and both hands uplifted, with three fingers of each extended.

From all the evidence obtained concerning it, the design of the Jewish knife on the Parisian piece had an origin similar to that of the type which, as has been shown, is represented on the mereaux of Brussels published by M. Chalon — viz.: the two poniards piercing the Divine visage on each side of the mouth. This type, we repeat, has nothing whatever to indicate any allusion to the mysterious allegories of the Apocalypse, of which that writer speaks, and we will now submit our explanation of the pieces. It needs no effort of the imagination to discover here the face of the Saviour—the “Holy Face” similar to that venerated throughout Christendom, of which the earliest example is the celebrated relic at Rome, known as the Veil of St. Veronica, with the *Santo Volto*, or Holy Face:² on the mereau a cruciform aureole, each of its parts subdivided by numerous rays, emanates from the Holy Face, which is similar to the various representations of the subject so well known;³ the sole distinguishing mark of this particular piece consists in the two swords or daggers which here so cruelly pierce that same Divine visage.⁴

As to the number and character of the weapons, — whether swords, poniards, knives, or other pointed instruments, — with which the Jews of Brussels stabbed⁵ the consecrated wafers; it should be said that we usually find but two swords or daggers shown in the various representations or designs, whether

¹ See an article in the *Revue Numismatique Française*, 1858, pp. 338–350, by M. E. Hucher, entitled *Mereaux de plomb*. The mereau referred to was first described by Forgeais, from an example in his collection of historic pieces in lead found in the Seine, in a brochure which appeared in 1858, republished a few years later. There is an impression in lead in the cabinet of M. A. de Schodt, of which an engraving is given in the *Revue Belge* as cited.

² It is probably needless to say that “Veronica” is merely a feminine form of the Greek words meaning “true likeness,” — the story being that while on His way to the cross, a certain woman sympathizing with the Saviour’s sufferings, handed Him her handkerchief to wipe His brow, and when it was returned to her it bore His likeness. — EDS.

³ The author gives several references to authorities among many which might be cited, but which it is unnecessary to repeat, as the device is a familiar one. — EDS.

⁴ Minard Van Hoorebeke, who has one of these pieces, sees in the device “the head of Christ . . . the

mouth pierced with two swords.” *Description des Mereaux*, etc., I: p. 383. He certainly cannot be accused of being led astray by any preconceived theory in thus expressing himself, since he has found no explanation to give of the type thus described. To obviate the difficulties of representing his subject, and to allow as perfect a representation as possible of the Holy Face, the artist who engraved the dies has arranged the two poniards in such a manner as to interfere as little as possible with the Sacred Countenance, and they are therefore placed directly opposite each other.

⁵ “*Hostias pugionibus et cultris furiose perforaverunt*,” (They stabbed the wafers furiously with daggers and knives.) . . . “*Pugionibus transfoderunt*,” (They slashed them with daggers.) . . . “*Suis cultellis et ferraturis diversis contemptuose, ignominiose et crudeliter transfixerunt*,” (With their knives and various weapons they most contemptuously, ignominiously and cruelly pierced them). These are the expressions used by the most ancient writers mentioned by Cafmeyer, p. 9, and by F. De Grave-Hellin, p. 19.

carved, worked in metal, or painted, in honor of the Sacrament of the Miracle, and this is the case down to recent times. We shall cite three examples from the materials, — necessarily somewhat limited in number, — in which we have been able to make our investigations.

And first we will examine the altar, as shown in 1670, which the clergy of St. Gudule's annually arranged, on the anniversary of the festival of the Sacrament of the Miracle, to display the reliquary which contained the three holy wafers that were preserved. The engraving of this altar, which is given in *Délices des Pays-Bas*¹ represents it under a canopy or baldachin, which is surmounted by a cross supported by two angels; on the centre of the cross are shown the three wafers, cantoned by two swords placed in saltire, the points upward.

The two other examples are vignettes, illustrating the work of Cafmeyer, cited above, and published, as we have said, in 1720. These will be found in the engraving which faces pages 8 and 44 of his work. Here again we have the three miraculous wafers, but with different accompaniments, and transfixes by two daggers placed in saltire. In the first vignette the two poniards point upward; in the second, each of the two pierces a wafer, and the points are downward.

It is possible that the wafers which fell into the hands of the Jews of Brussels bore the image of the Holy Face; but there is no evidence to prove this, neither is that necessary to sustain our attribution. Judging from the custom of that period, however, it is most probable that the several wafers which were pierced bore different devices. There are still existing in the sacristies of churches in various localities, and in the cabinets of collectors, iron moulds of that period, by which six wafers were stamped at a single impression,² all of which had differing devices; this diversity of types in the moulds used, seems to have been the usual custom. It is therefore manifestly impossible for us to give with any certainty, exact representations of the different types which marked the miraculous wafers, the variety being so great and the space at our disposal being limited. On the other hand, the doctrine of the Real Presence under the form of bread, in the Sacrament,³ as accepted by the faith of our fathers, was to them a sufficient justification of the adoration which they paid to the body of Christ in all the consecrated wafers collectively, and to allow them to represent on a mereau, instead of the wafers themselves, the most noble part of that body, — the Holy Face, —

¹ De Grave-Hellin, *loc. cit.*, p. 196.

² The author in a note describes several of these moulds, dating from the fourteenth century, one of which made six wafers, of which three were large and three were small; the large ones bore representations of the crucifixion, the resurrection, and the last judgment; the smaller ones had the Agnus Dei, the Virgin holding the infant Saviour, and the monogram *ih̄s*. From several moulds of which he had knowledge, there were no two which produced wafers of the same types.

³ The reader will have noticed that on the Parisian mereau described above, which commemorates the miracle of the Rue des Billettes, it is not more the Host with the peculiar type it chanced to bear, which was maltreated, than the Saviour Himself, whose figure is given as rising from the cauldron into which the wafer had been thrown; and it cannot be denied that we have in that example a new transfiguration, which proceeds from the same dogma.

as pierced again by the daggers of the new deicides. Under such circumstances the symbolism satisfies us; no allegorical device could more clearly express the fact, for the belief of those who struck them was based upon a religious faith.

We have had the good fortune to be able to examine two other mereaux unquestionably relating to the Sacrament of the Miracle at Brussels, which we have recently obtained in Belgium; they are of the same size as the others, and struck in red copper. Of these we give descriptions:—

I. *Obv.* The Holy Face pierced with two daggers, surrounded by an invected border of ten arches. The type is almost exactly like that of the first piece described in this paper. *Rev.* A cross composed of triple rods, the terminals of the arms floreated, voided at the centre with a quatrefoil, and cantoned with the letters I $\overline{\text{H}}$ CS ' (In the de Schodt collection.) Aside from the quatrefoil which "voids" or pierces the centre, and which is added on this piece, the cross in other respects closely resembles that upon the pretty little coins called *tourelles*, struck at Louvain during the time of Jeanne and Wenceslas.

II. *Obv.* The Holy Face with a cruciform aureole, each division of which is subdivided by three rays terminating in stars. The visage is pierced with two poniards, whose blades are noticeably longer and the handles simpler than those on the preceding. It differs from them also in having no border, the aureole being close to the edge. *Rev.* A cross similar to those already described, cantoned by the letters I $\overline{\text{H}}$ S G ' and four fleurons nearly meeting in the angles. This is inferior in workmanship to the others, and the reverse is much worn, but the type of the Holy Face, which is the important point in this discussion, is in excellent preservation.

It would be interesting to ascertain the use for which these mereaux were designed, but with our present knowledge this will be difficult, as little attention has hitherto been given to the subject. But the archaeologists of Paris, for instance, know but little of the purposes served by the mereaux of the miracle of the Rue des Billettes; and of all the mereaux struck on this subject—and they are quite numerous—even less is known than of those we have described above. In numismatics, as in other branches of archaeology, it is rare that satisfactory conclusions are reached by hasty deductions. They must rather be matured by time, and meanwhile careful attention must be given to the constant additions to our knowledge which the study of the subject is ever affording. Be this as it may, and always holding ourselves ready to profit by future discoveries, we have come to the conclusion that these mereaux were struck for use in carrying out various pious and charitable purposes in connection with the solemn processions in which the sacred wafers were annually carried during the early period of the "Devotion," and because of the peculiar reverence rendered them, which, as we have seen,

lasted from 1370 until about 1406. This procession was at that time the principal if not the only public religious occasion by which the cult — of which these sacred wafers were the object — was perpetuated.

The type of the symbolic Lamb, which appears on the reverse of the mereau first described,¹ seems for reasons already cited, to indicate a certain connection with the Hospital of St. John Baptist, which with its Chapel, was in some way dependent upon the Chapter of St. Gudule's. As our object is to avoid, as far as possible, mere suppositions, we do not insist on this connection, there being at present no means of establishing it, though a search in the local archives might prove it. Our main object in this paper is to adduce the evidence that these numismatic monuments belong to a "Devotion" celebrated in all the ecclesiastical annals of Belgium, and which date from a period very near the origin of that Devotion.

It would also seem that the two other mereaux (I and II last described) must have some connection with the Hospital of St. John or its Chapel, if it could be proved that the letters I H E S on their reverses are an abbreviation of the name IOHANNES; but these letters may also signify I H E S U S, — the manner in which it was customary to write the name at that period. There are therefore difficulties which it seems useless to attempt to solve at present.

We must not close this discussion without referring to still another mereau which has fallen under our notice from an engraving in *Numismatique Lilloise*, an important monograph by M. Edouard Van Hende, published in 1858. This was struck in lead, and has on one side the date 1573, and on the other, three sacred wafers, clearly showing on each the figure of the Saviour upon the cross, and which are arranged on the piece in triangular form, as were those in the ancient reliquary at Brussels. M. Van Hende remarks that this mereau was found at Lille, but does not attempt to give its origin, merely saying that it was exhumed on the site of the ancient Convent of the Minimes.² One might therefore be justified in attributing to Brussels a mereau whose principal type seems so clearly to point to that city. We have seen that the solemn annual procession of the Sacrament of the Miracle was established at Brussels, with its special festival, before 1530; and Caffmeyer mentions that at the head of the procession marched the various mendicant friars, among whom the Minorite Fathers held the chief place.

We do not claim that this piece may not belong to Lille, but even if that be the case, it seems very probable that the Devotion of the Sacrament of the Miracle which was instituted at Lille, as has been said, existed in the Brabant capital through affiliation with the "mother-devotion" at Brussels, since it is well known that such affiliations were by no means rare, when these celebrated Devotions were practiced.

¹ See *Journal* for July, page 9.

² A name assumed by a certain reformed order of Franciscans, otherwise called "Minorites."

MEXICAN IMPERIAL COINAGE.

BY BENJAMIN BETTS.

[Continued from Volume XXXIII, page 7.]

Zacatecas.

21. *Obverse.* The Mexican eagle in an ornamental and conventionalized shield, surmounted by an imperial crown; a sword and sceptre crossed behind, and at each side a branch of laurel. Legend: A AGUSTIN I° EMPERADOR CONSTITUCIONAL DE MEXICO (To Augustine, First Constitutional Emperor of Mexico.) *Reverse.* Within a laurel wreath an inscription in six lines, above which is an eight-pointed star, PROCLAMADO | EN LA M. N. VL ZACAT² | POR SU AYUNTAMIENTO | COMERCIO Y MINERIA' | A 26 DE DBRE. | DE 1822. (Proclaimed in the very noble city of Zacatecas by the Magistrates, Merchants and Miners, 26 Dec., 1822, reading the letters before ZACAT² as a cipher of VIL [*Villa*], though possibly they are meant for Y L[*eal*], *i. e.*, and loyal.) A mark above the month, indicating the omission of the letters needed to complete the word *Diciembre*. Rims and edge plain. Silver and copper. Size 32.

1823. *Mexico.*

22. *Obverse.* Nude bust in profile to right; on truncation of shoulder *F. Gordillo* Around the neck is a narrow ribbon suspending a decoration (probably the cross of the Order of the Eagle). Legend: AUGUST * MEX * I * IMPERATOR * CONSTITUT * (Augustine, First Constitutional Emperor of Mexico.) *Reverse.* In the field at the top a radiant star or sunburst, and below it an inscription of six lines, PROTO MEDICATUS | EJUS ° QUE ° SODALES | OBLATAM ° JAM ° FIDEM | EXIGUO ° HOC ° MUNERE | DENUO ° TESTANTUR ° 1823 ° (The chief of the Medical Staff and his associates again testify by this small [or trifling] gift, their loyalty, already tendered.) Rims and edge plain. Silver and copper. Size 39.

23. *Obverse.* Bust of the Emperor in profile to right, in military dress, with mantle of ermine, scarf and Order chain. Beneath the bust *F. Guerrero f.* Legend: AGUSTIN PRIMERO ° EMPERADOR POR LA DIVINA PROVIDENCIA ° (Augustine First, Emperor by Divine Providence.) *Reverse.* On a rock surrounded by water, a nopal of *eight* leaves, upon which stands the Mexican eagle imperially crowned; to left a branch of laurel, and to right a branch of palm, the stems crossed below. Legend: EN SU SOLEMNE PROCLAMACION LA CIUDAD DE (in cipher) MEXICO (The City of Mexico on his solemn proclamation.) Rims plain. Edge lettered (DIOS) PROTEIE AL IMPERIO MEXICANO (God protect the Mexican Empire.) Gold, silver and copper. Size 39.

24. *Obverse.* An ornamental elliptical shield with an inscription in five lines in script, *Agustin* | *Primer Emp.* | *Constitucion!* | *Jurado por* | *Mexico* On the

border of the shield at the base, curving upward around the inscription, (see cut) A 24 DE ENERO DE 1823. (Augustine, First Constitutional Emperor, oath of allegiance taken by Mexico, January 24, 1823.) A branch of laurel at the side of the shield to left, and a branch of palm to right; the whole surrounded by a circle of small pellets. *Reverse*. The Mexican imperial eagle standing upon an arrow from which is draped a small banner, on which appears the inscription in three lines, in script, *La Patria | lo Eleva al | Trono* (His fatherland has raised him to the throne.) At bottom, *F. Guerrero*. A circle of small pellets surrounds the field. Rims plain. Edge lettered, SU NORTE ES LA LEI. (His guiding star is the law.) Silver and copper. Size 34.

25. *Obverse*. Draped busts of Augustine and Anna (*jugata*) in profile to right; the head of the Emperor is laureated, and that of the Empress is adorned with a coronet. On truncation of the Emperor's shoulder *F. Gordillo*. Legend; AGUSTIN Y ANNA EN SU FELIZ EXALTACION AL TRONO YMPERIAL DE (in cipher) MEXI^o. (Augustine and Anna, on their happy exaltation to the imperial throne of Mexico.) At bottom, A^o 1823. *Reverse*. At the top the All-seeing eye, emitting rays which nearly cover the field. In the lower part of the field is an altar; upon the altar a cushion upon which rests an imperial crown, with a sword and sceptre in front. On the front of the altar is the inscription in five lines, AL LIBERTADOR DE LA PATRIA | AL FUNDADOR DEL YMPERIO | AL INVICTO AGUSTIN I^o | EN MONUMENTO DE LEALTAD | EL CONSEJO DE ESTADO (The Council of State to the Liberator of his country, to the founder of the Empire, to the invincible Augustine I, as a monument of their loyalty.) The DE in the *first* and *fourth* lines in cipher. In exergue, *F. Gordillo. f*. Rims and edge plain. Silver, copper and copper silvered. Size 45.

Villa Gutierrez del Aguyla.

26. *Obverse*. In the field is a crown surrounded by rays, and below it a sword and sceptre crossed. Legend: A AGUSTIN I EMPERADOR CONSTITUCIONAL DE MEXICO. (Translated above.) *Reverse*. A closed laurel wreath; the stems tied with ribbon. Inscription in six lines, a star at top, PROCLAMADO | EN LA VILLA DE | VILLA GUTIERREZ | DEL AGUYLA EL | 2 DE FEBRERO | DE 1823 (Proclaimed in the city, etc., February 2, 1823.) Silver. Size 31.

It will be observed that the reverses of Nos. 1 and 2 represent the eagle as devouring a serpent, after which it appears not again in the entire series. It is difficult to understand why it should have been so studiously omitted; it could scarcely be the result of accident or carelessness of the engravers. The device of the eagle on a nopal, holding the serpent in his beak, alludes to a well-known event in the early wanderings of the Aztecs; from its association with Mexican history it was so familiar to the people as the peculiar national emblem, that it is impossible to suggest a satisfactory reason for its omission. The Aztecs regarded the eagle holding the serpent as a good





omen; their successors may well have believed that the fortunes of the Emperor fell with the serpent when it dropped from the eagle's beak.

COINS.

The coins of Iturbide are not rare. They were all struck in the City of Mexico (as shown by the mint-mark $\text{\textcircled{M}}$) in the years 1822 and 1823; and consist of the gold Onza, or Ounce; the silver Peso, or dollar; the Peseta, or quarter of a dollar; the Real, or eighth of a dollar; and the Medio-Real, or sixteenth of a dollar. No other denominations in the above metals are known to me; and there appears to have been no copper coinage whatever. Of the gold Onza I know of but one type for each year, with no varieties; of the silver Peso there are several marked varieties, six of which are described below as being those most noticeable; of the smaller denominations many varieties are known, but as they are only slight die variations, I have described but one of each year.

1822.

1. *Onza*, or Ounce. *Obverse*. Nude bust of Iturbide in profile to right, the head small, the neck long, the point of bust nearly touching the *last* letter of the legend. Below the bust, $\text{\textcircled{M}}$ 1822. Legend: (beginning to left at bottom) AUGUSTINUS • DEI • PROVIDENTIA (Augustine by Divine providence.) *Reverse*. An eagle imperially crowned, and with wings extended, is standing upon a nopal plant of *five* leaves to which various Aztec weapons are attached.¹ The left leg of the eagle only is shown. Legend: (beginning at top to right) MEX • I • IMPERATOR • CONSTITUT • 8 • S • J • M • (First constitutional Emperor of Mexico, and value, 8 Scudos; J. M. initials of engraver.) Rims serrated. Edge  Gold. Size 37.


2. *Peso*, or Dollar. *Obverse*. Nude bust in profile to right, much like No. 1, but it does not so nearly fill the field. Beneath the bust, $\text{\textcircled{M}}$ 1822. Legend: (beginning to left at bottom) AUGUST • DEI • PROV *Reverse*. An imperially crowned² eagle, with wings extended standing on a nopal of *five* leaves; only the *left* leg of the eagle is shown. Legend: (beginning to right at top) MEX • I • IMPERATOR • CONSTITUT • 8 • R • I • M • (The legends have been translated above; 8 R. for Eight Reales; I. M. probably the initials of the engraver or the mint master.) Rims dentilated. Edge  Silver. Size 39.

3. *Peso*, or Dollar. *Obverse*. Nude bust in profile, as last, but the head is much larger; the Emperor is shown with double chin, and with light side whiskers. Legend and date as last. *Reverse*. An eagle, much larger


¹ These consist of the peculiar war clubs or *macanas* used by the nobles, a bow, and three quivers filled with arrows. See cut.


² The cut used for illustrating this piece is from


Fonrobert. It will be noticed that the head of the eagle on *rev.* is adorned with a *plume* instead of the imperial crown; this is evidently an error of the engraver, but it was not deemed necessary to have the side recut.


than the preceding, with wings extended, and imperially crowned, stands upon a nopal of *nine* leaves which is rooted upon a rock surrounded by water. Legend: (beginning to right at top) MEX · I · IMPERATOR · CONSTITUT · 8 · R · I · M · (Translation above.) Rims dentilated. Edge  Silver. Size 39.


In this example and all those which follow (except the gold Onza of 1823) *both* legs of the eagle are shown, the poise being on the left leg and the eagle's head is invariably turned to the *right*. In Nos. 1 and 2 the head is turned to the *left*. To avoid repetition it may also be stated that in all which follow, the nopal plant is always represented as growing upon a rock surrounded by water.

4. *Peso*, or Dollar. *Obverse*. Bust in profile as preceding, the head not so large, and the chin not so double; the whiskers are omitted and the point of the bust nearly touches the last letter of the legend; mint-mark and date as above. Legend: (beginning to left at bottom) AUGUSTINUS DEI PROVIDENTIA *Reverse*. Imperially crowned eagle very similar to No. 3, but smaller; the nopal has but *eight* leaves. Legend: Same precisely as No. 3 except in the form of the letters. Rims serrated. Edge  Silver. Size 39.

5. *Peso*, or Dollar. *Obverse*. Bust to right, as last, the head somewhat larger, the base of the bust nearly touching the last figure of the date. Legend and date same as No. 4. *Reverse*. Eagle almost exactly the same as No. 4, the nopal having *nine* leaves. Legend: (beginning to *left* at bottom) MEX · I · IMPERATOR CONSTITUT; at bottom, · 8 R · J · M · (J. M. engraver's initials.) Rims serrated. Edge  Silver. Size 40.

6. *Peso*, or Dollar. *Obverse*. Bust to right in profile, the head not quite so large as preceding; the nose slightly turned up, and the decollation forms a serpentine line. Legend and date same as last. *Reverse*. Almost exactly the same as No. 5, but from a different die. Rims dentilated. Edge  Silver. Size 39.

7. *Peseta*, or Quarter of a Dollar. *Obverse*. Bust in profile to right, light side whiskers. Legend and date as on No. 5. *Reverse*. Eagle standing on nopal of *nine* leaves, same as No. 5, but differently arranged. Legend precisely same as No. 5, at bottom · 2 R · I · M · Rims dentilated. Edge  Silver. Size 27.

8. *Real*, or Eighth of a Dollar. *Obverse*. Bust in profile to right without whiskers, the decollation forming a serpentine line; date and legend same as last. *Reverse*. Same as the preceding except that the nopal has *ten* leaves. Legend, same; at bottom, · I R · J · M · (One Real, etc.) Rims dentilated. Edge  Silver. Size 20.

9. *Medio Real*, or Sixteenth of a Dollar. *Obverse*. Bust in profile to right, as the last, but the face has side-whiskers. Legend and date also

the same. *Reverse.* Same as No. 9, except that the nopal has *nine* leaves, and at bottom only $\circ J \circ M \circ$ without indication of value. Rims dentilated. Edge $\square \square \square \square$ Silver. Size 17.

1823.

10. *Onza*, or Ounce. *Obverse.* Nude bust of the Emperor to right in profile, with side-whiskers; the decollation forms a serpentine line. Below the bust $\circ M \circ$ 1823. *Legend:* AUGUSTINUS DEI PROVIDENTIA *Reverse.* An imperially crowned eagle within an ornamented elliptical shield, at the base of which is a trophy of Aztec weapons, — a spear, *macana* and a quiver of arrows, showing on each side; the point of the shield covers an unstrung bow; he stands upon a nopal of *eleven* leaves, rooted upon a rock, only the *right* leg of the eagle being visible. *Legend:* (beginning to right at top) MEX $\circ I \circ$ IMPERATOR \circ CONSTITUT \circ 8 $\circ S \circ J \circ M \circ$ (The legends, etc., have been explained above,) Rims serrated. Edge ||||| Gold. Size 37.

11. *Peso*, or Dollar. *Obverse.* Almost exactly the same as No. 6, except the date (1823), and the rim which is serrated. *Reverse.* So nearly the same as reverse of No. 6 that it might almost be from the same die. Rim dentilated. Edge $\square \square \square \square$ Silver. Size 39.

12. *Peseta*, or Quarter of a Dollar. With the exception of the date (1823), the same description as that of No. 7 applies, and no further details are necessary. Silver. Size 27.

13. *Real*, or Eighth of a Dollar. Of this piece with date 1823, I have never seen a specimen; I place it here on the authority of Mr. George S. Skilton, who mentions it as *very rare*. Silver. Size 20.

14. *Medio Real*, or Sixteenth of a Dollar. Both obverse and reverse of this piece are so nearly identical with No. 9 as to need no further mention; the same description will apply. Silver. Size 17.

There are probably several varieties of each of the denominations in silver. Of the *Peso*, the Fonrobert Catalogue describes *three* varieties of No. 2, *two* of No. 3, *four* of No. 4, *one* only of No. 5, and *three* of No. 11. Of these only one very slight variety is found on an *obverse* (No. 2); the remainder, being confined to the *reverses*, are such as lead to the belief that the latter were used interchangeably with the different obverses. An inspection of the plates will show *four* of the large eagle varieties of reverses.

Mr. Skilton, in his article in *Numisma*, mentions a number of varieties in all denominations, but makes no attempt to distinguish them. As to rarity, perhaps No. 6 may be regarded as most difficult to obtain; except as to *date* it closely resembles No. 7. I have only seen a single specimen.

[To be continued.]

HARD TIMES TOKENS.

BY LYMAN H. LOW.

[Continued from Vol. XXXIII, p. 22.]

14. *Obv.* Same as No. 13. *Rev.* THE GLORY AND PRIDE. above, and OF OUR NATION * below. Eagle with olive branch and arrows in his talons, and shield on breast. Borders 5. Edge 1. Metal B. Size 27½.

15. *Obv.* WILLIAM. H. SEWARD. OUR NEXT. GOV^{VIR}. Civilian bust *L.*, similar to No. 13, but larger head; different profile. *Rev.* Same as No. 13. Borders 5. Edge 1. Metal B. Size 28.¹

It is difficult at this distance of time to fix the date of the Seward and Verplanck tokens, or to give an entirely satisfactory explanation of the legends on Nos. 13 to 16. While the extract below from a Democratic newspaper of May, 1835, shows that the Verplanck token was a Whig issue of 1834, yet Verplanck had been elected to Congress by the Democrats (1825-1833), his term having then but lately expired. But Seward and Stillwell were also the candidates of a party which called itself Whig, and were defeated by William L. Marcy in 1834, who was elected by the Democrats. This may indicate that the Seward token was struck either in 1834, when he was first a candidate, or in 1838, when he was successful. Admitting however that it was not struck until 1838, does not remove all difficulties; for since Seward and Verplanck were both rival candidates against Marcy, the legends express what were the hopes of the friends of each in 1834, yet each is called a "Whig token."

A possible explanation is found in the fact that the opponents of Jackson had at that time divided into two groups; one, called National Republicans, under the lead of Henry Clay, charged the President with over-riding the Constitution, and other political crimes, while the other, under John Tyler, called "States Rights" men, opposed a high tariff, a National Bank, etc., and "agreed with the National Republicans in nothing except hostility to the President." The National Republicans began to call themselves Whigs in 1834, and the followers of Tyler soon took the name of States Rights Whigs. The two divisions had nearly come together in 1836, but did not unite in season to agree on Presidential nominations, and Van Buren was elected. Let us therefore suppose that the factions opposing Jackson, the one led by Seward and the other by Verplanck, put out both tokens in 1834, under which date they are placed: the latter faction, as a newspaper cutting of the period before me shows, claimed to be the special "friends of the Constitution and the laws," and called theirs the "Constitutional ticket;" apparently both factions were included under the general name of Whigs by their political adversaries who supported Jackson.

16. *Obv.* GULIAN. C. VERPLANK. OUR NEXT. GOV^{VIR}. Civilian bust *L.*, probably No. 13 recut about the head. *Rev.* A close copy of No. 13; a different olive branch with two berries; period after COUNTRY and none after FAITHFUL. Borders 5. Edge 1. Metal B. Size 28.²

In an article in *The Times*, New York, May 2, 1835, headed "And all their triumphs shrink into a coin," this piece is referred to, and the extracts below, which are copied from it,

¹ William H. Seward was born in Florida, N. Y., 16 May, 1801. He was educated at Union College, and soon after attaining his twenty-first year was admitted to the Bar, where he achieved a high reputation as a criminal lawyer. Joining the Anti-Masonic party in the Morgan excitement, he was elected to the State Senate in 1830, and in 1832 made an able speech in favor of the United States Bank. Defeated as the Whig candidate for Governor in 1834, he won the position in 1838 by a majority of 10,000, and was the first representative of his party to hold that office. The remainder of his life was spent in the political arena, with the exception of the period from 1842 to 1849. In the latter year he was chosen United States Senator, and served until he became Secretary of State under President Lincoln, in 1861. He died at Auburn, 10 October, 1872.

² Gulian Crommelin Verplanck was born in New York in 1786. He was distinguished as a scholar and

writer rather than as a politician, though his first work, published anonymously, was "The State Triumvirate, a Political Tale," which was a brilliant political satire, and appeared in 1819. He was soon appointed Professor of Christian Evidences in the General Theological Seminary (Protestant Episcopal), New York, but was elected to Congress in 1825 and served until 1833. Political life was however distasteful to him, and he returned to literary pursuits. He is best known by his annotated edition of Shakespeare, published in 1846, which was highly praised. Verplanck was chiefly instrumental in passing two Acts while in the State Senate of New York, that greatly increased his popularity: one was that which exempted from attachment the goods of non-resident debtors, and the other for the more permanent establishment of the State Hospital, — both of which were productive of good results. He died in March, 1870.

give the reasons for including this and the three preceding tokens in this list, as they prove that these pieces formed a part of the circulating medium :—

A few brief years will pass away, and with them almost every trace of the existence of the whig party. That party, however, in the pride of its power and confidence of its success, adopted the same plan for perpetuating its name that has been adopted by kings and princes. The story of their accession and their continuance in power is told by the coins and medals circulated during their reigns. * * * We have in our possession a coin of the grand whig emission of 1834. On one side is an eagle, surrounded by the words "a faithful friend to our country," and on the other, an image surrounded by the words "Gulian C. Verplanck, our next Governor." It is made—most appropriately—of brass, symbolical of the modesty of the party by which it was issued. What a treasure will such a coin be to the antiquary a hundred years hence!—How will he pore over its image and superscription, and puzzle himself with most learned doubts as to its history and character!—At what epoch of the republic was it issued? What great event was it intended to commemorate, and who was the great man whose name, otherwise unrecorded—it has preserved for a hundred years? It speaks of Gulian C. Verplanck, "our next governor." He was probably the governor-elect. The people had chosen him, but he had not yet entered upon the duties of his office. * * * Why should a coin be struck off with his name and head on it? In all other countries it is the possessor and not the heir to the throne whose effigy is stamped on the coin of the value [? realm]. In looking over the almost interminable list of governors of the different States, the name of Gulian C. Verplanck can not be found. * * * Most unfortunately, the coin bears no date, and for aught that appears to the contrary, it might have been issued anterior to the revolution. You cannot refer it to cotemporary history, for the simple reason that you have no means of judging when it was issued. * * * It is valuable because it is rare, and because from its most incomprehensible character, it will constantly call forth the discussions of antiquaries and virtuosi. It may be that in the wreck of matter of a hundred years, a few files of very old newspapers may survive. Possibly the very paper containing this article may chance to have a better fate than its brethren and furnish an addition to some collection of old and perhaps good for nothing trumpery.—Here then will be a key to unlock the mystery, and the quid nuncs of a hundred years hence will learn that in 1834, there flourished a mighty party called the great universal whig party of the world, a party which lived and flourished on anticipation—celebrated victories which were to be won, but never were won, rejoiced over successes, which like the waters near the lips of Tantalus, were ever at hand but never reached; and struck medals in honor of governors who were never elected. * * * We will mention by way of conclusion that the Verplanck Coinage of 1834 is becoming scarce. The pieces are at a premium, even now, the knowing ones among the Whigs having called in all they could possibly command.

1837.



17. *Obv.* * · EXECUTIVE · * above, and · EXPERIMENT · below. Tortoise *r.* carrying safe inscribed, SUB | TREASURY. Below, 1837 | FISCAL AGENT *Rev.* * · ILLUSTRIOUS · * | I FOLLOW | IN THE | STEPS | OF MY | · PREDECESSOR · Jackass running *l.* First *s* in STEPS is *entirely* beneath the foreleg; the ground below is short and of slight depth, a small tuft beneath hind feet. Rosettes have plain centres. Borders 4. Edge 1. Metal *Æ*. Size 28½.¹

Whatever truth there may have been in the charges of weakness and subserviency to Jackson and his friends which were brought against Van Buren by his political enemies, it is now generally admitted that his financial ability was great, and as Fiske says, "The principal achievement of his administration

¹ Cut erroneously represents *r.* ear of jackass as piece it points to the right part of the first *L* as on pointing to the second *L* in ILLUSTRIOUS; but on the No. 18.

was the divorce of Bank and State." To his successful "experiment" is due the establishment of the Sub-treasury system, which finally took shape in 1846, and is still in force. The Independent Treasury Bill was introduced in Congress, 2 September, 1837, and rejected, but was passed with some modifications in 1840, and though repealed under Tyler, at length became the established Government policy, without regard to party. Briefly the experiment was to withdraw the Government funds from State Banks, — private institutions chartered under State Laws, — and place them in the hands of United States Government officers. The result of this was to separate the Government funds from all others, and to free its Treasury from any dependence upon the banks in its fiscal operations; the collection, safe-keeping, transfer and disbursement of the public money was to be performed solely by agents of the Government, — called "Fiscal Agents," — and all payments by or to the Government were made in specie. One can but wonder at the opposition these sound financial principles aroused.

The tortoise with a safe on its back on the tokens has been said to allude to the slow progress which the experiment made, and the running jackass to Van Buren's rapid growth in popularity — which is doubtful. The withdrawal of public funds from the banks, with other reasons, led to a contraction of the currency and great changes in apparent values, which under the loose methods that had previously obtained, may be said to have been the apparent causes of "Hard Times." The true causes lay further back, and are easily discernible by the student of history; a brief reference to them is made below.

18. *Obv.* Same as No. 17. *Rev.* Copy of No. 17. The jackass and ground beneath, on this and the two varieties following, are longer than on the preceding; *r.* ear points to *r.* part of first L in ILLUSTRIOUS; *l.* ear between and beyond the letters *i*, which begin the two lines over the animal. Borders 4. Edge 1. Metal $\mathcal{A}\mathcal{E}$. Size 29.

The borders of Nos. 17 and 18 are but slightly raised, and barely perceptible on 17.

19. *Obv.* Copy of No. 17. Corner of safe opposite *r.* part of *x* in EXPERIMENT; the perpendicular strap on end passes through the exact centre of handle; rosettes are smaller and less leaf-like; the ground and grass are different; date small, 7 above G in AGENT. *Rev.* Copy of No. 17. The *r.* ear points to the second L in ILLUSTRIOUS; the *l.* touches top of *i* in IN; *l.* fore foot points at P in PREDECESSOR, *l.* hind foot nearly touches R of same word. Periods, smallest of this type. Borders 4. Edge 1. Metal $\mathcal{A}\mathcal{E}$. Size 28½, 29½.

This piece was also struck in silver, it is said, for "Capt. Davenport," in 1837, concerning whom I have not been able to learn anything.

20. *Obv.* Copy of 17, with FINANCIERING instead of EXPERIMENT. Proportions of safe are slightly different from preceding; the strap on end passes through handle a little *l.* of its centre. *Rev.* Copy of No. 17. The *r.* ear in same position as on No. 19; the *l.* similar to No. 18; *i* in IN touches ear below its point. *o* in FOLLOW below *t* in ILLUSTRIOUS; both hind feet rest squarely on ground. Borders 4. Edge 1. Metal $\mathcal{A}\mathcal{E}$. Size 28½.

This number is often found imperfectly centered.

21. *Obv.* Female head *l.* with chaplet of laurel leaves, within a circle of thirteen stars. *Ex.* 1837. *Rev.* MILLIONS FOR DEFENCE Wreath of olive leaves, nine berries outside, six inside, within which, NOT | ONE | CENT | — | FOR TRIBUTE Borders 4. Edge 1. Metal $\mathcal{A}\mathcal{E}$. Size 27.

A break in the obverse die is noticeable from the leaves on head through the eye to the third star, and thence to the second, on all I have seen. The obverse border is weak, and on many specimens it appears for the most part plain. The small stems (two at *l.*, one at *r.*) of the bow, were counted as berries in my first edition. Designed after the U. S. Cent.

The significance of this reverse legend has been explained in the Introduction.

22. *Obv.* Similar to No. 21. Head smaller, fifteen stars, two of them small, separated by date. *Rev.* Same as No. 21. Borders 4. Edge 1. Metal \AA . Size 27.

23. *Obv.* Female head *l.* with coronet inscribed UNITED within a circle of twelve stars. *Ex.* 1837 (the largest date of the series). *Rev.* Type of No. 21. NOT | ONE | CENT is higher in wreath, which has nine berries outside, four inside. Borders 4. Edge 1. Metal \AA . Size 27½.

24. *Obv.* E PLURIBUS UNUM above female head *l.* with chaplet of laurel leaves, plain hair cord; thirteen stars (seven on *l.*). *Ex.* 1837 (the smallest date of the series). Lowest curl terminates *r.* below neck, opposite the first star. *Rev.* Type of No. 21, ONF instead of ONE, and without dash below CENT. Wreath has six berries outside, six inside. Borders 4. Edge 1. Metal \AA . Size 28.

25. *Obv.* Same as No. 24. *Rev.* Same as No. 24, with die altered to ONE and the berries increased to seven outside and eight inside. Borders 4. Edge 1. Metal \AA . Size 28.

26. *Obv.* Type of No. 24. Beaded hair cord; lowest curl short and over 37 in the date, which is large. *Rev.* Same as No. 25. Borders 4. Edge 1. Metal \AA . Size 28.

27. *Obv.* Same as No. 26, with lines cut around motto, forming a scroll (type of all female heads following, excepting No. 55). *Rev.* Same as No. 25. A star has been added on each side of FOR and a dash below CENT. Borders 4. Edge 1. Metal \AA . Size 28.

This piece was also struck in brass. I know of but one specimen and believe it to be unique. For a note on this and the three preceding numbers see No. 50.

28. *Obv.* Similar to No. 27. Letters of the motto smaller; plain hair cord (and on all following); lower curl large, terminates *r.* above 7 in date; six stars on left (all others have seven). *Rev.* Copy of No. 23. The wreath has six berries outside, seven inside. Borders, *obv.* 4, *rev.* 5. Edge 1. Metal \AA . Size 28.

29. *Obv.* Female head *r.*, general type resembling No. 27 but inferior in design and execution. Heavy masculine features; large lettered motto; lowest curl terminates *r.* above space between 7 and *. *Rev.* Type of No. 21. The wreath has four berries outside (two opposite second E in DEFENCE), and four inside. First letters in ONE and CENT are weak, occasioned by high relief of cheek on *obv.* Borders, *obv.* 5, *rev.* 4. Edge 1. Metal \AA . Size 28½.



30.



31.

30. *Obv.* Similar to No. 28. Chin and point of bust short; curl on and below neck, both terminate *l.*, the latter above 37. *Rev.* Similar to No. 21. The wreath has three berries outside, six inside (in three pairs); *without* dash below CENT. Borders 4. Edge 1. Metal \AA . Size 28.

31. *Obv.* Similar to No. 28. Nose sharp; point of bust above 1 in date; lowest lock horizontal (only instance) with curl terminating *r.*, above 7; end of scroll

beneath second u in UNUM. *Rev.* Similar to No. 21. The wreath has four berries outside (one opposite *first* E in DEFENCE and another, very small, on the leaf which points to c), and six inside; a small dot after TRIBUTE. Borders 4. Edge 1. Metal Æ. Size 28.

The stem of the leaf pointing to n in NOT, on sharp impressions, has the appearance of a berry, and probably was intended for such; this with the distinct one below it, would match the pair that are opposite, on the inner side of wreath; but so seldom does it appear with distinctness that I forbear to count it as a berry.

32. *Obv.* A fair copy of No. 31. Curl on and below neck, both terminate at l; end of scroll under n in UNUM, which letter is double-cut at bottom. *Rev.* Same as No. 31. Borders 4. Edge 1. Metal Æ. Size 28.

33. *Obv.* Same as No. 32. *Rev.* Similar to No. 21. The wreath has five berries inside, three outside (one opposite second E in DEFENCE). Borders 4. Edge 1. Metal Æ. Size 28.



34. *Obv.* Close copy of No. 32. Lower curl further from 7; end of scroll under second u in UNUM. *Rev.* Same as No. 31. Borders 4. Edge 1. Metal Æ. Size 28.

35. *Obv.* Same as No. 34. *Rev.* Die of No. 31 retouched. Berries and stems enlarged; leaf opposite first E in DEFENCE lengthened from the berry to the leaf above. The small berry on the leaf pointing to c and the stem (or berry) of that pointing to n in NOT are cut out.

36. *Obv.* Same as No. 34. *Rev.* Similar to No. 33. The wreath has two berries outside, six inside, one near E in TRIBUTE. Borders 4. Edge 1. Metal Æ. Size 28.

37. *Obv.* Same as No. 34. *Rev.* BENTONIAN CURRENCY Within a wreath of olive leaves (three berries outside, six inside), MINT | DROP *Ex.* 1837' Borders 4. Edge 1. Metal Æ. Size 28.

"Bentonian Currency" was hard money as opposed to paper. The friends of the United States Bank who favored the issue of Government paper for circulation, were constantly ridiculing their opponents by squibs in the newspapers of the day. The *Virginia Advocate*, for example, had the following in an article headed, "Who would not be a Jackson man?"—"Have you been seven times spurned by the people when you offered to serve your country, and are you in want of the wherewithal to make the pot boil?—try the hard money tack, and jingle a few Benton yellow jackets at everybody but your creditors, and it's odds if you don't rise to an embassy or a department. It is the short cut to fame, to wealth and power; and one has hardly time to put on a clean shirt . . . before he writes his name . . . on the milky way of 'glory.' . . . This Jacksonism is a crucible which like that of the astrologer, turns all baser metals to gold. . . . Oh, what it is to be a Jackson man!" On the other side, Benton, in a letter written from St. Louis, in August, 1837, praised Jackson for accumulating eighty millions of hard money in the country—enabling the Government to be independent, raising prices for farm products, and prophesied good times, etc. He quoted Jefferson as having, in 1792, charged the Federalists with a scheme to banish gold and silver from circulation and deluge the States with paper money—which would have been accomplished in 1837 were it not that "Jackson's policy balked this system in the moment of its anticipated triumph," and he closed his letter by saying, "I think his successor [Van

Buren] is 'made of the stuff' to sustain that policy, etc." Only a few months later, the policy of Jackson and Van Buren, or rather the heroic methods by which its supporters attempted to carry it out, regardless of the laws of business, — for the policy itself was sound — with other causes, brought the entire country to the verge of ruin. But the crash of 1837 and the Hard Times which followed, were by no means solely due — as the Whig leaders would have it believed — to the overthrow of their policy and the "mint drops" or hard money of Jackson and Van Buren: they were only the culmination of evils which had long been threatening disaster. The wild speculations which accompanied the rapid development of Western lands from 1820 onward, intensified by the building of railroads, as Fiske tells us; the miserable banking system of the period; the inflation of the currency by the issue of worthless bills and "shin-plasters," were all potent causes. When speculation was checked, and "cheap money" abolished, prosperity returned. For this the Whigs claimed the glory, but it was due nevertheless to the "experiments" which they satirized so severely.

38. *Obv.* Same as No. 34. *Rev.* Same as No. 37, with left end of the string (which, with ribbon fastens wreath) extended from the top of 1 in date, makes the legend apparently read, LBENTONIAN and the date 837. Borders 4. Edge 1. Metal Æ. Size 28.

I now incline to the opinion, that what I regarded, in my first edition, as a break in the die at the figure 1, is the engraver's extension of the string, — it is too delicate for a ribbon, — to correspond with the end at the right. Both, however, are so disconnected, that thoughts of broken die, parenthesis and quotation marks, are each suggested.



39.



40.

39. *Obv.* Same as No. 34. *Rev.* MILLIONS FOR DEFENCE Within which is a circle of twenty-seven stars surrounding the inscription, NOT | ONE CENT | FOR | TRIBUTE | *Ex.* A foliate ornament. Borders 4. Edge 1. Metal Æ. Size 28.

The tops of 1 and B in TRIBUTE are joined. The stars were possibly intended to represent the States, of which at this time, however, there were but twenty-six.

40. *Obv.* Same as No. 34. *Rev.* SPECIE PAYMENTS SUSPENDED A wreath of oak leaves and acorns, the stems crossed at base and tied; the terminal leaves at the top closely approximating, within which, MAY | TENTH | 1837 Second leaf *L* inside, erect and near T in TENTH, 1 in date beneath the centre of E. Borders 4. Edge 1. Metal Æ. Size 28.

41. *Obv.* ★ VAN BUREN ★ — METALLIC 1837 CURRENCY Wrecked ship *L*, her side inscribed EXPERIMENT Mizzen-topmast fallen forward, other topmasts are missing; bowsprit points to M in METALLIC; letters and date small. *Rev.* Type of No. 21. Wreath has three berries outside, six inside; *no dash* under CENT. Borders 4. Edge 1. Metal Æ. Size 28½.

Also struck in silver, and I believe the impression to be unique.

42. *Obv.* Same as No. 41. *Rev.* Die of No. 41 with wreath re-engraved, seven berries each outside and inside, and a *short* dash added below CENT. Borders 4. Edge 1. Metal Æ. Size 29.

Like the preceding, struck in silver, and also supposed to be unique.

43. *Obv.* Die of No. 41 with lightning added above the ship and a fore-topmast and main-topmast falling forward. *Rev.* Same as No. 42. Borders 4. Edge 1. Metal Æ. Size 29.

Also struck in silver, and doubtless unique. For a note on this and the two preceding numbers see No. 50.



44.



45.

44. *Obv.* Copy of No. 41. Letters and date larger; stars smaller and six-pointed; bowsprit points to star before v. *Rev.* 'I TAKE THE' above, • 'RESPONSIBILITY' • below. Military bust of Jackson in treasure chest, holding a sword in r. hand and money bag in l. Beneath the chest H Borders 4. Edge 1. Metal Æ. Size 28½.

For notes upon the reverse die and cut of same, see No. 51, where it becomes an obverse. Rosettes have small dots in centre.

45. *Obv.* • SUBSTITUTE FOR SHIN PLASTERS • Phoenix rising from flames; beneath, NOV⁸ | 1837. *Rev.* Same as No. 33. Borders 4. Edge 1. Metal Æ. Size 28.

The last two figures of date show that portions have been recut.

"Shinplasters" have been referred to in the Introduction. The name was applied to bills of irresponsible banks and private parties. The device of the phoenix rising from flames seems to mean that the paper money was only fit to be burned, and that with its destruction new life would spring from its ashes. The date, November, 1837, is that of a convention held in New York on the 27th of that month, by representatives of leading banks in nineteen States, to fix a date for resumption. They met again the 16th of April, 1838, and decided to resume specie payments the 10th of May following, which was successfully accomplished after a suspension of exactly one year. (See No. 40.)

46. *Obv.* Same as No. 45. *Rev.* Same as No. 36. Borders 4. Edge 1. Metal Æ. Size 28.

47. *Obv.* Same as No. 45. *Rev.* Same as No. 40. Borders 4. Edge 1. Metal Æ. Size 28.

48. *Obv.* Same as No. 45. *Rev.* Copy of No. 40. Strings to bow do not extend inside of the wreath; first leaf l. inside slants l.; i in date beneath the upright of E in TENTH. Borders 4. Edge 1. Metal Æ. Size 28.

49. *Obv.* U. S. STANDARD WEIGHT & VALUE Eagle with olive branch and arrows in talons, and a shield on his breast; below, 1837 *Rev.* HALF | CENT | WORTH | OF within a wreath of twenty-seven olive leaves, with ten berries, draped with ribbon at the bottom; below, PURE COPPER Thirteen stars form two-thirds of a circle around the border. Borders 4. Edge 1. Metal Æ. Size 23.

50. *Obv.* TOKEN | 25 CENTS | 1837 in large letters and figures. *Rev.* AMERICAN SILVER in small letters above an eagle, type of 49; the shield has three pales. Borders 4. Edge 1. Metal Æ. Size 26.

This piece was first introduced to the public by the late Charles I. Bushnell in his work (referred to in the Introduction), published in 1858. It next appeared in his collection of coins, which was dispersed by auction in 1881. I purchased the piece for a collector who still retains it; no other is known.

to me, and I have no hesitancy in stating that my conclusions are, that it is unique and was struck from dies made by Bushnell's order. I hold a similar unfavorable opinion of Nos. 24, 25, 26, 27, 41, 42, and 43, but in these latter I think a partner was admitted, and a very limited number of each was struck, but probably only single specimens in silver.



51. *Obv.* Same as *rev.* of No. 44. *Rev.* THE CONSTITUTION above, AS I UNDERSTAND IT below. Donkey standing *l.*, on the side of which, LL.D; above, ROMAN FIRMNESS and below, VETO On the obverse, H beneath chest is omitted on cut. Borders 4. Edge 1. Metal \mathcal{A} . Size 28, 29.

The spaces on the safe appear to be in at least three conditions, differing as follows:—1st, the vertical lines in front are but lightly defined in four of the spaces; the horizontal lines on the end are totally wanting in six of the twelve spaces; in the upper three they show lightly at the top; in the lower three, strong and full: 2d, all spaces appear to have been retouched, only four remain unfilled and these on the end: 3d, every space is filled, and all I have seen of 52 are from this finish; in fact, the whole die seems to be brought out stronger.

The date of this token and others muled from the obverse die (Nos. 44, 52, 53) is somewhat uncertain; they evidently refer to Jackson, who was shown with sword and purse in No. 12. The feeling which led to the adoption of the device however manifested itself for some time after the Whigs had taken the reins of government, for the *Albany Argus*, 1 October, 1842, said:—"The liberties of the Country were alarmingly threatened under Mr. Van Buren's administration by a union of the purse with the sword in the same hands."

52. Same as No. 51. Borders 4. Edge 1. Metal B. Size 28½.

53. *Obv.* Copy of No. 51, without H beneath the safe; the spaces in the safe are all filled, and with perpendicular lines; head large; coat shows eight buttons; the rosette becomes a cluster of six pellets. *Rev.* Copy of No. 51; donkey's body and ground larger. Borders 4. Edge 1. Metal \mathcal{A} . Size 28½.

While this is a fair copy of No. 51, the work is much inferior and the striking badly executed; impressions are deep in planchets, leaving sharp raised borders.

1838.

54. *Obv.* • AM I NOT A WOMAN & A SISTER • Female slave manacled and in chains, kneeling *r.* on ground, in supplication. *Ex.* 1838 *Rev.* UNITED STATES OF AMERICA. [The diagonal of the N in UNITED runs upward instead of down.] Within a laurel wreath, LIBERTY | 1838 Borders 4. Edge 1. Metal \mathcal{A} . Size 27, 28.

The question of slavery and its abolition had at this time found a permanent place in politics, and to a large number of people in the North such sentiments were particularly pleasing. Hence, the shrewd selection of the device of the kneeling slave, to popularize the introduction of a profitable token and to advance the cause of freedom.

55. *Obv.* A very ugly female head *l.* with coronet inscribed LOCO FOCO Thirteen stars. Below, 1838. *Rev.* BENTON above, * EXPERIMENT * below. Within a

wreath of olive leaves and berries, MINT | DROP | — Borders 4. Edge 1. Metal Æ. Size 28½.

The occurrence to which allusion appears on this token was briefly mentioned in the Introductory remarks. At a meeting in Tammany Hall, on the evening of 29 October, 1835, there was a split in the party over the Congressional nominee. The friends of each had endeavored to pack the meeting; great confusion attended the efforts of the chiefs and their followers to obtain control, amid which, the gas was turned off, it was alleged through the connivance of the janitor with one faction. Their opponents, however, if they did not themselves instigate the move, were equal to the occasion, and somewhat singularly, had come prepared with loco-foco matches and candles, and the room was speedily relighted. The *Morning Courier and New York Enquirer* dubbed the anti-monopolists, who had used the matches, "Loco-focos," and the name was speedily affixed to the whole Democratic party. The contemptuous method in which the Whigs of those days uttered the phrase, when speaking of their adversaries, as if it were the condensation of all scornful epithets, may perhaps be recalled by some of our older readers. The resolutions adopted gave pointed expressions against the United States Bank and favored gold and silver as the proper circulating medium (Hard money).

[To be continued.]

THE DESERET GOLD COINAGE.

THE readers of the *Journal* will probably recall an article on "Private Issues of Gold in the United States," which appeared in the number for October, 1891, in which a brief account of the Mormon or Deseret issues were given. Some additional information concerning these pieces has lately come to light, in consequence of a query which appeared in the *Daily Tribune*, published at Salt Lake City, Utah. So little is known of the early history of this coinage, which first appeared in 1849, when that part of our country was much less accessible than California, that it is well to put on permanent record the facts which have been gathered. The query related to the priority of the two pieces—the Double Eagle of the United States mintage, and the Twenty-dollar piece of the Mormon authorities. It appears that although the Act of Congress of March 3, 1849, provided for the coinage of Double Eagles, their mintage did not begin until 1850, in which year over a million pieces were struck, while the Mormons issued their Twenty-dollar piece in 1849.

Mr. E. H. Pierce, of Salt Lake City, has one of the original issues of the latter coin, and we are indebted to that gentleman for information concerning it, and also for a cutting from the *Tribune*, containing other matters of interest relating to the dies, etc., the substance of which we give below.

The Mormon piece was a coin of pure gold, (without any alloy), and considerably smaller than the United States Double Eagle. Its intrinsic value was equal to the National issue when struck, though the loss in weight and value while in circulation, due to the softness and purity of the metal, was rapid. The obverse bore two hands clasped, with the date 1849 beneath them; above were the letters G. S. L. C. P. G. (Great Salt Lake City, Pure Gold), and below, completing the circle of the legend, TWENTY DOLLARS. On the reverse was the curiously shaped mitre of the "Bishops" of the Mormon Church, the All-seeing eye beneath, without rays, and rudely cut. Legend, HOLINESS TO THE LORD. Size 18 nearly. The type of the Ten-dollar piece of the same date closely resembled that of the larger coin, but had the words PURE GOLD in place of the letters in the legend. There were two Five-dollar issues of this type. The earlier, dated 1849, is similar to the Twenty-dollar piece, both on obverse

and reverse, with the exception of the differing value. The issue for 1850 bears that date ; the legends are the same, but the mitre differs considerably in shape ; the points at the side are erect, while on the earlier pieces they fall downward ; the central point of the three is narrower and sharper than on the others ; between the points and the top are stars, which are a part of a circle of nine stars surrounding the device just inside of the legend. Size 13 nearly. The Two-and-a-half-dollar issue was probably the first of the series ; it was of similar type, and differs from the other pieces of 1849 only in the words denoting value. Size 12.

In 1860 a different type was used on the Five-dollar coinage. The obverse has a lion couchant to left on a platform ; behind him are three mountains. The legend is in mystical characters, said to be those with which the famous "golden plate" was engraved, and the date, 1860, is in exergue. On the reverse is an eagle with expanded wings, the points downward ; he holds an olive-branch in the right and arrows in the left talons. On his breast, instead of the national shield, is a bee-hive, which in form suggests the shield inverted. Legend, DESERET ASSAY OFFICE PURE GOLD and the value 5 D. at the bottom between the ends of the legend. Size 14. (Deseret was the name given by the Mormons to their settlement, and is said to mean a honey-bee, if we are rightly informed.) Only the later issue was milled. These comprise all the Mormon issues of which we have knowledge. Specimens of all but the largest denomination are preserved in the Deseret Museum, at Salt Lake City. All are somewhat scarce, — the largest ones especially so.

These issues were to a certain extent a "Necessity coinage," due in part to the distance of the Mormons from opportunities for having their ore refined and coined by Government, and in part to the attitude of their clerical authorities ; the coinage is said to have been supervised by Brigham Young himself, in the days of his semi-independence of the National Government. It was finally suppressed by the law which imposed a penalty for striking private pieces to be used as money, — a law enacted to put an end to fraudulent practices in California.

It is related that when the Prophet died, his executors in going over his personal effects found a strong box, securely locked ; on forcing it open a number of these coins of various denominations were discovered, which were sold at auction, and brought considerably more than their face value. The son of the Prophet, the "Apostle" Brigham Young, Jr., secured five or six of the pieces, but the remainder of the hoard was scattered and cannot now be traced.

The dies from which these various pieces were struck were made in Utah, and it is believed in Great Salt Lake City. Two sets were engraved for the Five-dollar pieces and perhaps for some of the others, but the first set was unsatisfactory, and we have been told was rejected, though it is probable a few impressions were taken from them. One set is said to have been the work of John Kay, a mechanic, and the other was made by James M. Barlow, a jeweler and dentist. Judge Hammond, who went to Utah in 1848, says that both of these parties made dies, but those of Barlow were accepted and used. Thomas Bullock was chief clerk and the active director of the Mint during the entire period of its operation. The dies are still preserved, and the *Tribune* has a cut which shows their form.

The first gold coined came mostly from California, and had been brought home by the Mormon battalion which served in the Mexican War. The dust and nuggets which they obtained were melted up and refined in the cellar of an old building still

standing in a dilapidated state on South Temple Street, near the office of the *Deseret News*, which is about to be removed. The primitive machine used for striking from the dies was also the work of Salt Lake artisans, and was operated on the first floor of the building, then a somewhat pretentious structure of two stories, and half a dozen rooms.

The coinage was absolutely free, no seignorage being taken, and all the work was done by hand. The smaller pieces were those generally desired, and few of the larger denominations were struck, but all circulated very freely at their face value. Most of them have now disappeared, the few remaining being kept as specimens; many were melted up and made over into articles of jewelry, and Brigham Young, the younger, is said to wear a chain made of two of the Twenty-dollar pieces.

W. T. R. M.

THE UNEXPLAINED RARITY OF CERTAIN U. S. COINS.

BY GEORGE W. RICE.

THERE are many instances in the records of the United States Mint where a large coinage is noted, while the coins of that date are very rare or altogether unknown; the Cents of 1799 and 1804, and the Half-dollar of 1804 are examples. On the other hand, coins exist when the records make no mention of the coinage. We can only conjecture why this is so, and anything tending to throw light on the practices in vogue at the Mint during the early years of its existence is of interest.

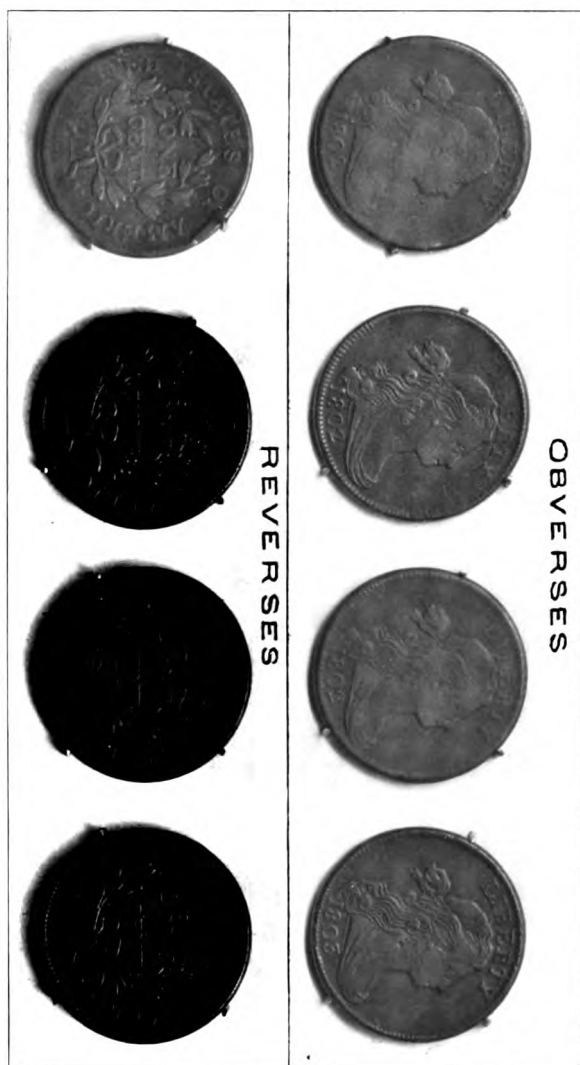
If it can be shown that coins were struck in advance of the year they are dated, or that dies were continued in use the year following, it would at once explain all the seeming inconsistencies; and to prove beyond question that one or both of these practices obtained, I ask the reader to consider the Cents of 1802 and 1803 with the so-called "dropped s" reverse.

This reverse die, first used in 1802, has the last s of STATES cut twice; the accidental letter being below the other, touching one leaf of wreath, more than half the letter showing. The die is further identified by the lack of stems to wreath, by the double fraction line, and the double cut M in AMERICA showing at the top.

I have the 1802 Cent struck with this reverse, which shows no crack or break in the die; another Cent from same dies shows a piece to have broken from the edge of the reverse die, extending to top of letter F in OF; and another with a second break from edge touching the top of second T in STATES. Both these Cents struck with broken die are dated 1802.

I have also a Cent of 1803 with same reverse, and it is a strange fact that it was struck *before* the die broke. The number and character of the errors render it impossible that the die could have been duplicated, and there is no trace of crack or break. Only two explanations are possible: either the 1803 Cent was struck in the year 1802 in anticipation of the year it is dated, or if this Cent was struck in 1803, then the Cents from broken dies, even though dated 1802, were also struck in 1803 or later, as they *must* have been struck *after* the 1803 from perfect dies.

It will thus be seen that it would be possible to have a large coinage recorded without a piece being struck bearing a corresponding date; and the recorded coinage of Cents for 1799 may have been largely from dies of 1798 or 1800, and that of 1804 may have been dated 1803 or 1805, or perhaps both.



THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXIII, p. 26.)

Again there are new or undescribed pieces to be inserted.

V. THE UNITED STATES.

B. 2. Hospitals, etc.

1304. *Obverse*. THO. S. GRANT | IDIOT | ASYLUM

Reverse. Blank.

German silver. 14. 22mm. Wright, *The Numismatist*, June, 1898, p. 152, No. 400. I have rubbings from Dr. B. P. Wright.

1305. *Obverse*. Upon a scroll surmounted by a crouching eagle with head to left and outspread wings, and within a cabled circle, the arms of New Jersey. Inscription: NEWARK BOARD OF HEALTH | HEALTH OFFICER.

Reverse. Blank.

Brass, with pin attachment. I have drawing from Dr. W. S. Disbrow. See Nos. 1087 and 1088.

F. a. Dentists.

Charles Willson Peale (1741-1827), of Philadelphia.

Besides the three unnumbered medals of Peale which were described in the *Journal* for Oct., 1891, there is a fourth.

Obverse. Bust of Minerva, to left. Inscription: PARTHENON | NEW-YORK 1825.

Reverse. Within field: ADMIT THE BEARER. Inscription: PEALE'S MUSEUM & GALLERY OF THE FINE ARTS | *

Copper. 22. 35mm. Woodward, 67th Cat. (Levick), May 26-29, 1884, No. 340, fig. of obv.; Wright, *loc. cit.*, Jan., 1898, No. 5. I have rubbings from Dr. Wright.

F. c. Pharmacists.

1306. *Obverse*. Within ornamented border, enclosing copy of a Greek coin: GLADSTONE'S | Celery | and | Pepsin | COMPOUND Exergue, upon a scroll: FOR THE NERVES | STOMACH | AND BRAIN

Reverse. Diagonally, between scrolls: A GOOD THING.

Aluminum. Square-bottle shaped, with ring. 12 x 25. 20 x 38mm. *Ibid.*, June, 1898, p. 151, No. 383. I owe rubbings to Dr. Wright.

1307. *Obverse*. AUDITORIUM | (here a numeral) | PHARMACY

Reverse. Blank and checkered.

Celluloid. 60 x 93. 38 x 59mm. Communicated to me by Dr. Disbrow. From Chicago?

1308. *Obverse*. VIRGINIA PHARMACY (with numeral).

Reverse. Blank.

Celluloid. In different colors. 22. 33mm. I owe description to Dr. Disbrow.

1309. *Obverse*. Within a milled circle: AU BON MARCHE | IOC | SODA CHECK

Reverse. As obverse.

Aluminum. 19. 29mm. Wright, *loc. cit.*, Jan., 1898, No. 34. From Chicago? I have rubbings from Dr. Wright.

1310. *Obverse*. BLYSTONE & RHODES (incused) | 15 | —O—

Reverse. Blank.

German silver. 21. 32mm. *Ibid.*, No. 42.¹ From Chicago.

¹ The attribution of this to a pharmacist is upon the authority of Dr. Wright.

1311. *Obverse*. Indian head, to left, with thirteen stars. Upon brow band: LIBERTY Exergue: 1864.

Reverse. FISLER & CHANCE | 1 | GLASS | SODA WATER | * POLAR *

Copper. 12. 18mm. Edges beaded. *Ibid.*, June, 1898, p. 146, No. 322. I have rubbings from Dr. Wright.

1312. *Obverse*. A soda fountain. Inscription: GOSMAN & CO. | * BALTO *

Reverse. Within crossed branches tied by ribbon: 10

German silver. 14. 20mm. *Ibid.*, p. 152, No. 391. I have rubbings from Dr. Wright.

VI. GREAT BRITAIN. A. *Personal*.

Dr. Wm. Robert Smith (), of London.

See below, under Medical Societies.

B. 1. *Colleges*.

University of Cambridge.

1313. *Obverse*. Bust (of Lord Walsingham), to right. E. O. F. (E. Onslow Ford, A. R. A.) Inscription, in old English, on ornamented circular band: AUSP. THOMAE. BAR. DE WALSINGHAM. ACADEM. SUMMI. SENESCH.¹

Reverse. Mountains, trees, living creatures, etc., upon a globe surmounted by roses and the arms of the University. W(alsingham). INVT. Legend, in old English: PROPTER AUCTAM NATURAE SCIENTIAM

Gold, lead. 46. 71mm. I owe the description to Dr. F. P. Weber. As the medal is conferred for biological as well as geological researches, it is admissible to this list.

B. 2. *Hospitals, etc.*

Croydon, Surrey.

1314. *Obverse*. CROYDON LOCAL | (rosette) BOARD OF HEALTH (rosette) — VOLUNTEER | (rosette) FIRE BRIGADE (rosette) — 2

Reverse. · NONE BUT THE HOLDER | — | OF ONE OF | THESE COUNTERS | WILL BE PAID | FOR | ATTENDANCE AT A FIRE

23. 28mm. I owe rubbings to Dr. Wright.

B. 3. *Medical Societies*.

Royal Institute of Public Health (formerly British do.)

1315. *Obverse*. Hygieia, facing, enthroned upon two lions; in her right hand the Aesculapian staff, and in left a cup from which a serpent is feeding. Above her, two winged females support a crowned helmet. Below, an emaciated figure, representing disease, in attitude of despair. Inscription: THE BRITISH INSTITUTE OF PUBLIC HEALTH FOUNDED M DCCC LXXXVI². W. R. SMITH. M. D. PRESIDENT. 1896.

Reverse. ?

Gold (value fifty guineas). I have description of the obverse from Dr. Weber from a plaster cast. See No. 1107.

The regular sequence is now resumed :

F. c. *English Pharmacists*. (Continued.)

Birmingham, Warwickshire.

1316. *Obverse*. EDMUND KEMP | DRUGGIST | GROCER & C. | N^o 2 | NEWHALL S- | BIRMINGHAM

Reverse. Head of Victoria, to right. Inscription: MAPPIN, TRUSS MAKER, | . 61 NEWHALL S^t BIRMINGHAM

Edges beaded. Neumann, No. 24, 184; Batty, II, p. 593, No. 902.

¹ The above medal was founded by Lord Walsingham, High Steward of the University.

² Founded by Sir Henry Harben, J. P. The re-

cipients have been Sir John Simon, Pettenkofer, and Lord Playfair. A new medal is now being prepared for future awards.

1317. *Obverse.* T. KEMP DRUGGIST ETC. 216, ASHTED ROW & I. ANN ST BIRMINGHAM

Reverse. As preceding.

Ibid., II, p. 593, No. 903.

Bishop's Castle, Shropshire.

1318. *Obverse.* RICHARD . AMBLER . APOTHC . HIS . HALF . PENNY . 1670

Reverse. IN . BISHOPS . CASTLE . SQUARE . DEALING

Rectangular. Williamson's Boyne, II, p. 597, No. 2.

Blackburn, Lancashire.

1319. *Obverse.* The Apothecaries' Arms.¹ Inscription: RICHARD . HAWORTH .

Reverse. OF . BLACKBORNE . 1666 | HIS . HALF PENY

Golding, Lancashire Early Tokens, *Proceedings Manchester Num. Society*, 1873, II, part 2, p. 39, No. 9; W.'s Boyne, I, p. 397, No. 10.

Bridport, Dorsetshire.

1320. *Obverse.* Arms. Inscription: ROB. BISHOPP

Reverse. OF . BRIDPORT | R. B.

Ibid., I, p. 397, No. 10.

Brighton, Sussex.

1321. *Obverse.* SUTTON | CHEMIST | & | DRUGGIST (between leaves) | 70 | TRAFALGAR | ST | BRIGHTON

Reverse. Within wreath, in six lines: ONE SHILLING PAYABLE BY R. PHILLIPSON, DRUGGIST, CHICHESTER

Silver. Boyne, *The Silver Tokens of Great Britain and Ireland*, p. 35, No. 30.

Bristol.

1322. *Obverse.* Aesculapius, erect, with his staff. Inscription: I . CHESTER . DRUGGIST AND CHYMIST

Reverse. Within a double circle, the Bristol Arms (castle and ship). Legend: PROSPERITY TO THE CITY OF BRISTOL

Copper, bronze. 19. 28mm. Edges milled. Neumann, No. 23,772; Batty, I, p. 29, No. 335, and p. 218, No. 197; Woodward, *Sixty-ninth (private) Cat.*, 13-18 Oct., 1884, No. 1396, fig.; Conder, p. 131, No. 7; Atkins, p. 170, No. 17. In my collection.

Chesham, Buckinghamshire.

1323. *Obverse.* Arms. IOHN . TYLER . IN

Reverse. CHESHAM . 1665 | I . A . T .

Williamson's Boyne, I, p. 48, No. 52.

Chester, Cheshire.

1324. *Obverse.* NATH . BASSNET . 1668 . HIS | 1^D (penny).

Reverse. A mortar and pestle. APOTHCARY . IN . CHESTER

Ibid., I, p. 85, No. 5.

1325. *Obverse.* AN . APOTHECARY THOMAS . HEATH .

Reverse. AT . CHESTER . 1667 | HIS . PENNY .

Ibid., I, p. 86, No. 16.

Chesterfield, Derbyshire.

1326. *Obverse.* Arms. EDWARD . WOOD . APOTHECARY

Reverse. In . Chesterfield . His . Halfe . Penny

Ibid., I, p. 121, No. 47.

Chichester, Sussex. See Brighton.

Chipping Norton, Oxfordshire.

1327. *Obverse.* Arms. SAMVEL . FARMER, IN

¹ These arms again appear on the obverse of 1320, and others hereafter to be noted. For convenience they 1323, 1326-29, 1331-35, 1337-40, 1342, 1344, 1346-51, will be referred to simply as "Arms" on those numbers.

Reverse. CHIPPING . NORTON | S . E . F .

Ibid., II, p. 927, No. 64.

Colchester, Essex.

1328. *Obverse.* Arms. ISAAC . COLMAN . GROCR

Reverse. IN . COLCHESTER . 1667 | I . C .

Ibid., I, p. 216, No. 107.

Coventry, Warwickshire.

1329. *Obverse.* Arms. IN . COVENTRY

Reverse. APOTHECARIE | T. P. (Thomas Pidgeon).

Ibid., II, p. 1208, No. 87.

Cradley, Worcestershire.

1330. *Obverse.* T. G. SMITH —.— DRUGGIST & C. FIVE WAYS . CRADLEY.

Reverse. Bust of Victoria, to left. MAPPIN . TRUSS MAKER . 61 NEWHALL ST.

BIRMINGHAM .

Copper. Batty, II, p. 601, No. 1003.

Dartmouth, Devonshire.

1331. *Obverse.* Arms. PHILLIP . CARY

Reverse. IN . DARTMOUTH . 1663 | P. C.

Williamson's Boyne, I, p. 141, No. 76.

Deddington, Oxfordshire.

1332. *Obverse.* Arms. SAMVELL . BELCHER . 1668

Reverse. IN . DEDINGTON | HIS HALF PENY . S. B. B.

Ibid., II, p. 928, No. 78.

Derby, Derbyshire.

1333. *Obverse.* Arms. JOHN . HODGKINSON . APOTHEC

Reverse. IN . DARBY . HIS . HALF.PENY | I. H. 1670.

Ibid., I, p. 122, No. 70.

1334. *Obverse.* Arms. HENRY HOLMES

Reverse. IN . DARBY . 1664 | HIS HALF PENY .

Ibid., I, p. 122, No. 71.

1335. *Obverse.* Arms, without shield. IN . DARBY . 1666 .

Reverse. HENRY, HOLMES HIS HALF PENY.

Ibid., I, p. 122, No. 72.

1336. *Obverse.* WILLIAM KIRK | + 3 FORD STREET DERBY + Within field :
CHEMIST | PROPRIETOR | OF THE | PURE PILLS | OF | COLOCYNTH

Reverse. QUACKERY SUPERSEDED | BY | KIRK'S PILLS | OF COLOCYNTH | ACKNOWL-
EDGED | THE BEST REMEDY | FOR | DISORDERED | STOMACH | AFFECTIONS OF THE
LIVER & C & C

Neumann, *loc. cit.*, No. 26,429.

Doncaster, Yorkshire.

1337. *Obverse.* Arms. GEORGE . RASINE . OF

Reverse. DONCASTER . 1665 | HIS HALFE PENY.

Williamson's Boyne, II, p. 1314, No. 80; Keary and Wroth, 17th Century
Tokens in British Museum, p. 58, No. 512.

1338. As preceding, but HALF

Williamson's Boyne, II, p. 1315, No. 81.

1339. *Obverse.* Arms. 1868 . G. M. R.

Reverse. George . Rasine . Junior . of . Doncaster . his . $\frac{1}{2}$ (penny)

Ibid., II, p. 1315, No. 82.

Drayton, Shropshire.

1340. *Obverse.* Arms. THOMAS . NICHOLL

- Reverse.* OF . DRAYTON . 1670 | HIS HALF PENY.
Ibid., II, p. 958, No. 19.
 Droitwich, Worcestershire.
1341. *Obverse.* STEPHEN . ALLEN | HIS | HALFE | PENY.
Reverse. The town arms. APOTH . IN . DROYTWICH
Ibid., II, p. 1271, No. 31, fig. ; Cotton, Coins, Tokens and Medals of Worcester-
 shire, 1885, p. 71, No. 18, pl. II, fig. 5.
- Dronfield, Derbyshire.
 1342. *Obverse.* Arms. HENRY BLYTH . IN
Reverse. DRANFIELD . 1666 | HIS HALF PENY .
 Williamson's Boyne, I, p. 124, No. 96.
- Driffeld, Yorkshire.
 1343. *Obverse.* FRANCIS COOK MATTHEWS MEDICINE WAREHOUSE DRIFFIELD
 ESTABLISHED 1835 ALL ARTICLES GENUINE
Reverse. Similar.
 Brass. Octagonal. Batty, I, p. 296, No. 2810.
- Durham, Durham.
 1344. *Obverse.* Arms. JOHN . BOWEY . (16)66
Reverse. APOTHECARY . IN | DURHAM .
 Williamson's Boyne, I, p. 205, No. 23.
1345. *Obverse.* A mortar and pestle. WILLIAM . DENT
Reverse. APOTHECARY . 1666 | IN DURHAM
Ibid., I, p. 205, No. 28.
- Fakenham, Norfolk.
 1346. *Obverse.* Arms. ROBERT . SHELDRAKE
Reverse. IN . FAKENHAM . 1667 | R. S.
Ibid., II, p. 845, No. 43 ; Keary and Wroth, *loc. cit.*, p. 35, No. 304.
- Framlingham, Suffolk.
 1347. *Obverse.* Arms. IOHN . DAWSON
Reverse. IN . FRAMLINGHAM | I. D.
 Williamson's Boyne, II, p. 1080, No. 127.
- Gainsborough, Lincolnshire.
 1348. *Obverse.* The same Arms. RICHARD . BARBER . MERCER
Reverse. His . Halfe . Peny . in . Gainsbrough . 1668 . R. B.
Ibid., I, p. 450, No. 84.
- Garstang, Lancashire. See Preston.
- Gloucester, Gloucestershire.
 1349. *Obverse.* Arms. NICHOLAS . LANE . APOTH
Reverse. IN . GLOCESTER . 1656 | N. L.
Ibid., I, p. 246, No. 94.
- Grantham, Lincolnshire.
 1350. *Obverse.* Arms. ANDREW . POOLE
Reverse. OF . GRANTHAM . 1657 | A. A. P.
Ibid., I, p. 456, No. 111.
- Hadleigh, Suffolk.
 1351. *Obverse.* Arms. 1664 ARTHUR . GALE
Reverse. IN . HADLEIGH | A. A. G.
Ibid., II, p. 1082, No. 140.
1352. *Obverse.* Same device. THOMAS MARTIN
Reverse. OF . HADLEIGH . 1667 | T.S.M.
Ibid., II, p. 1082, No. 142.

[To be continued.]

MASONIC MEDALS.

[Continued from Vol. XXXIII, p. 29.]

MCI. Obverse, A rounded planchet with fifteen saw-teeth points forming the edge; upon its face two concentric circles, between which is the legend, LLOG.: UNIDAS DE XALAPA above, and below, completing the circle, * GR.: OR.: DE MEXICO. * [United Lodges of Xalapa, Grand Orient of Mexico.] Upon the field a radiant five-pointed star over the inscription in three lines, RESP.: TALL.: | MACUILTEPEC | N^o 135. | -◆◆- [Worshipful Lodge of Macuiltepec, etc.] Reverse, Rays covering the border from five to eight millimeters wide, leaving a plain round field; upon the field is a triangle whose points reach nearly to the outer edge; the triangle has double lines, between which on the left side is RIT.: ESC.:; on the right side ANT.: Y ACEP.:; on the base OR.: DE XALAPA; within the inner line are five conical hills with a star above; the field beyond the hills is striated, horizontally. Silver. Size, outside of points 25. Pierced for a ring, to which is attached a green ribbon, cross-bar and pin.¹

I am now able to complete the description of a medal whose existence I noted several years ago:—

DCIX. Obverse, An equilateral triangle or Delta, surrounded by formal rays and having on its field the tetragrammaton, somewhat conventionalized, Legend, on the left, L.: DE HENRI IV; on the right, CONST.: A L'O.: DE PARIS; and on the base, LE 19^{ME} J.: DU 3^{ME} M.: 5818 (Lodge of Henri IV, constituted in the Orient of Paris on the 19th day of the 3d month, *i. e.* May, 1818). Reverse, On the field are two tablets, side by side, with rounded tops; that on the left has a skull above two thigh-bones crossed, and three "tears" below; on the tablet at the right, an eye at the top, an ear at the bottom, and between them a mouth, the lips closed by the fore-finger of a hand; underneath the tablets are two branches of acacia, the stems crossed, and portions of the branches extending upward by the sides; two more branches emerge from behind the tablets, showing above, where the tips are crossed. Legend, on the left, HOMMAGE AU MÉRITE; on the right, RÉCOMPENSE AU ZELE; and on the base, INST.: EN 5828 [Tribute to merit; reward of zeal; Instituted in 1828]. The edge is surrounded by a rim of metal, apparently attached after striking. A knob and ring at the top. Silver, the field gilt; triangular planchet; length of side, 32.²

¹ Xalapa is more frequently, at the present day, written Jalapa. The town is the capital of the State of Vera Cruz and is built on the slope of the highland or hill of Macuiltepec, from the Aztec *Macuilli* five, and *tepec*, a hill, *i. e.*, the hill of five points or hill of the hand. Although there is no date upon this medal, its approximate date can be found by a comparison of the numbers of other lodges; the highest number we have seen is 101, date 1882; there is also No. 108 but without date; this lodge was founded within the present decade, probably in 1892 or 1893. This completes the descriptions sent me by the late Dr. Bastow.

² An impression is now in the Lawrence collection. As Merzdorf was unable to obtain a description of this piece, though he mentions its existence, and as this is the first example which I have seen after more than twenty years' experience in studying Masonics, I am convinced that the medal is very rare,—certainly, in America, no other impression is known. The date 1828, is probably that of the founding of the "Recompense," which was probably a release from certain dues, granted for regular attendance.

MCII. Obverse, Clothed bust in profile to left. Legend, A P. GORINI ILL^o CONSERVATORE DELLE MORTALI SPOGLIE DEL FR.^o G. MAZZINI I LIBERI MURATORI LIGURI RICONOSCENTI Under truncation, A. PIERONI F—FIRENZE (the die-cutter at Florence.) [To P. Gorini, the illustrious preserver of the mortal remains of Bro. Giuseppe Mazzini, the Ligurian Free Masons, recognizing his services.] At the bottom the date, ∴ MDCCCLXXIII ∴. Reverse, A female figure, draped, seated on a globe at the right, watching the cadaver of a man stretched upon a couch, draped, and his head resting on a pillow; the figure apparently typifies Italy; across her breast from her right shoulder is a broad ribbon with the square and compasses; on her head is a coronet, above the point of which, at the left, is a five-pointed star; in her left hand she holds a triangular level; she rests her head upon her right, the elbow on the couch; behind her is a curtain caught back by a cord above her shoulder. In exergue, in two lines, VIRTUTE CONSTANTIA ET INGENIO | PATRIAM REDEMPSIT [By valor, constancy and ability he redeemed the fatherland]. Bronze, silver plated. Size 36 nearly. Rare.¹

MCIII. Obverse, On a triangular planchet the legend, on the left, FIDÉLITÉ & on the right, PRUDENCE [Fidelity and Prudence,—the name of the Lodge], between which is a five-pointed star over 1873, and beneath the date is an ornamental dash over ORIENT DE GENEVE; at the bottom are two crossed branches of laurel near the base of the triangle. Reverse, The square, compasses slightly extended, and a triangle enclosing the All-seeing eye, irradiated. No legend. Silver. Length of side, 22. A loop at the top for suspension.²

MCIV. Obverse, The square and compasses enclosing a somewhat ornamental E (the initial of the name of the Lodge). Legend, separated from the field by a circle, ∴ EGALITE OR.^o DE FLEURIER ∴ ∴ and at the bottom, completing the circle, ∴ 5853 ∴ [Lodge Equality, Orient of Fleurier, 1853]. Reverse, The centre of the field is plain for engraving, but surrounded by an ornate circular line, outside of which is a wreath of acacia branches, open at the top and tied at base with a bow. Tin. Size 19 nearly. Rare.³

MCV. Obverse, Two equilateral triangles interlaced, forming a six-pointed star, with the letters A L in the centre. Legend, above, ALSACE—LORRAINE and below, completing the circle, ∴ FRANCE ∴ Reverse, On the field, PRESENCE Legend separated from the field by a circle of dots, above, L.^o ALSACE-LORRAINE O.^o DE PARIS and below, completing the circle, ∴ 5872 ∴ Copper, octagonal. Size from side to side, 16 nearly.⁴

¹ This commemorates the embalming of the remains of Mazzini, "the Liberator of Italy," as he was called by his compatriots. Liguria is an ancient name for a part of Piedmont, and the medal, which was engraved by a Florentine artist, was probably struck for the Masons of Genoa, formerly the Ligurian capital. Mazzini died at Pisa, March 10, 1872. An impression is in the Lawrence collection.

² See note on DCCCXXXVII regarding this Lodge; the date perhaps fixes that of the union of the two

Lodges, there stated to have been about 1870. In the Lawrence collection.

³ Fleurier is a little town in the Canton of Neuchâtel. This is probably a membership medal. In the Lawrence collection.

⁴ In the Lawrence collection. This is a *jeton de présence* of the Lodge named, and the date is, I presume, that of its foundation. For the description I am indebted to Bro. Emmons.

MCVI. Obverse, View of the building of the Orphan School, in Dublin, Ireland. Legend above, MASONIC FEMALE ORPHAN SCHOOL and in exergue, the last line curving, OF | IRELAND. Reverse, Legend, SCHOOL FOUNDED 1792. NEW BUILDING MERRION ROAD OPENED 1882. At the bottom is a pentalpha with a six-stemmed sprig of shamrock on each side; on the field the square and compasses over an inscription in ten lines, the last one curving, FOUNDATION STONE | OF NEW SCHOOL LAID | ON | ST JOHN'S DAY : 1880 | BY | HIS GRACE THE DUKE OF | ABERCORN, K. G. | M. A. W. A. | GRAND MASTER. Silver, tin and perhaps other metals. Size 24.¹

W. T. R. M.

[To be continued.]

THE BOWDOIN AND BOYLSTON MEDALS OF HARVARD UNIVERSITY.

THERE are two medals which were endowed for Harvard, — one by a graduate, and another by a friend of the College, — of which a description may be worth placing on record in the *Journal*, especially as one of them is believed to be quite rare at the present time. These were shown the writer by Major C. P. Nichols, of Springfield, Mass., whose interesting cabinet is always open to the inspection of his friends. The first of these is the Bowdoin Medal, endowed by James Bowdoin, on the obverse of which is a naked bust in profile to left, of the founder; the hair is brushed backward from the face, and falls in a long curl, tied with a bow of ribbon behind the neck, the end of the curl turning under the decollation. The engraver, whose name does not appear on the medal, seems to have taken a hint for his design from Houdon's bust of Washington, which it suggests. Legend, which begins to read at the lower left side, JACOBVS BOWDOIN ARMIG. A.A. PRÆS. S.R.S. LLD. REIP. MASS. GVB Under the bust in two lines curving upward, in small letters, NATVS A.D. MDCCXXVI | MORTVVS A.D. MDCCXC Reverse, Within a wreath of a branch of oak on the left and of laurel on the right, open at the top, the stems crossed at the base and tied by a single bow of ribbon, is the inscription in seven lines: SENATVS | ACADEMICVS | CANTABRIGIENSIS | EX TESTAMENTO V.C. | JACOBI BOWDOIN | HAEC PRAEMIA | BENE MERENTI. (The Corporation of Harvard from the bequest of James Bowdoin, give these rewards to one well deserving them.²) The impression shown me is of some heavy metal, copper or brass, and gilded. Size 30. The obverse die shows signs of weakness in several places, due no doubt to the necessary pressure to give the high relief of the bust. The letters of the reverse inscription are somewhat unevenly cut.

This medal was given in accordance with conditions in a bequest of James Bowdoin, a native of Boston, who fitted for College at its Public Latin School, and graduated at Harvard in 1745. He was President of the Convention which formed the Constitution of Massachusetts, and was elected Governor of the Commonwealth in 1785 and '86; it was during his vigorous administration that Shay's Rebellion was suppressed. He was one of the founders of the American Academy of Arts and Sciences, of which he became President; other honors and degrees are indicated on the piece.

¹ In the Lawrence Collection. The medal appears to have been struck on the occasion named, for popular use. The obverse die seems to have a defect on the field above the building.

² Literally, the words signify "The Cambridge Academic Senate:" and v. c. is for *vita cedentis*, dying.

The second is the Boylston Medal. This also bears the portrait of its founder. Obverse, Clothed bust in profile to right; under the truncation, in very small letters, MITCHELL SC beneath which in a line curving to conform to the legend, NAT. MDCCXLIX. MORT. MDCCCXXVIII. This line extends considerably more to the right than the point of the bust, but as it is correctly placed as regards the legend, the effect is to give to the bust the appearance of bending forward. Legend, WARD . NICHOLAS . BOYLSTON and completing the circle * ELOQUENTIÆ FAUTOR * (The Patron of Oratory.) Reverse, A wreath of laurel, open at the top, the stems crossed and tied by a knot of ribbon, without a bow, at the base, encloses the inscription in seven lines:—
 SENATUS | ACADEMICUS | CANTABRIGIENSIS | EX TESTAMENTO | W. N. BOYLSTON | HOC
 PRÆMIUM | BENE MERENTI. The meaning, except in the name of the donor, is substantially the same as on the preceding reverse. Legend, in a semicircle above the wreath, ACTIO ORATIONIS LUMEN (Literally Action is the light of the oration; *i. e.*, An address derives its brilliancy from the animation of the speaker.) Size 24. The metal of the piece before me is similar to that of the preceding, — probably copper, — heavily gilt.

Boylston was another Boston boy, and like Bowdoin a pupil at the Public Latin School, where his name follows that of Gen. Knox, in the Class of 1758; he was then called Ward Hallowell, but in 1770 he took the name of his maternal grandfather (Boylston). His father was Benjamin Hallowell. Sabine (i: 247) says Boylston died in 1828, as on the medal, but the Rev. Mr. Jenks, who compiled the Latin School Catalogue, although he refers to Sabine, gives the year of his death as 1827. Some notice of Boylston will also be found in Russell's "History of Princeton." The medal is finely cut, with the unfortunate exception of the position of the bust. P. L. S.

BUNGTON COPPERS—ORIGIN OF THE NAME.

IN the last number of the *Journal* I read with interest the paper on "Hard Times Tokens," by Mr. Low. In his treatment of the subject he refers to certain pieces which were common fifty or sixty years ago, and then known as "Bungtown coppers"; and he raises a query as to the origin of the name. He also refers to a communication signed "B," which is found on page 71 of the *Journal* for January, 1875, and bears on this particular point; but he does not think that the explanation there given is satisfactory. The correspondent "B." quotes from Professor Schele de Vere, who says that "Bung-town" is the old name of Rehoboth, Massachusetts; but from Bliss's History of Rehoboth he does not learn that the town was ever so called, and for that reason by inference he doubts it.

The following account of the name is found in Mr. John R. Bartlett's "Dictionary of Americanisms," and gives another version as to the origin of the expression:—

BUNGTON COPPER. A spurious coin, of base metal, a very clumsy counterfeit of the English halfpenny or copper. It derived its name from the place where it was first manufactured, then called *Bungtown*, now Barneyville, in the town of Rehoboth, Mass. The *Bungtown copper* never was a legal coin. The British halfpenny or copper was. The term is used only in New England.

It will be noted that Mr. Bartlett does not say that Rehoboth was ever called Bungtown, but that a village within the township, known as Barneyville, was so

called, and that here the counterfeit coin was made, and thus took the name. It would seem to be very easy either to confirm or to confute Mr. Bartlett's statement; and I hope that some correspondent will take interest enough in the matter to send to the *Journal* the result of his investigations.

SAMUEL A. GREEN.

BOSTON, Sept. 17, 1898.

NOTES AND QUERIES.

VENETIAN COINS IN AFRICA.

A Cape-Town jeweler has received two gold Venetian coins, which were recently found on the banks of a river in Mashonaland. The pieces, which are about the size of a shilling, appeared to be of great age, and bore inscriptions in Latin. As to how these ancient coins came to such an out-of-the-way part of the world as Mashonaland is a mystery, and offers a field of much speculation. The owner is making casts, which he will forward to experts in numismatics at home. — *Cape Times*.

EDITORIAL.

IN his brief but interesting note on "The unexplained rarity of certain United States coins," printed on an earlier page of this number, Mr. George W. Rice has made a discovery which is of value, for it suggests an explanation of the discrepancies between the large number of pieces recorded as struck at the Mint in certain years, especially from 1799 to 1805, and the great rarity or non-existence of some of those pieces found with corresponding dates, in spite of the long-continued search of collectors and dealers. As will be seen, he has succeeded in identifying a perfect reverse die on a Cent of 1803 with the same die in broken condition on a Cent of 1802. He offers two possible explanations, but whichever is accepted as the true one, there seems to be no escape from the conclusion that the date on those early issues cannot longer be taken as sufficient proof that the piece was struck in that year. The question at once arises whether this practice continued in 1804,—a possibility to which he alludes in his paper. In the *Journal* for April, 1891, Mr. Crosby cited the Mint Records of 1804 to show that 756,838 Cents, 156,519 Half Dollars and 19,570 Dollars were reported as struck between 1 January and 31 December, 1804. He suggested that some of these pieces might have been struck from altered dies, but this theory now seems needless in view of the fact that Cents dated 1802 may have been and probably were struck in 1803,—that is, a year after the date of the die—if the piece described by Mr. Rice can be taken as evidence of such a practice; and if Cents, why not the Half Dollars and Dollars? and if in 1803, why not in 1804? If such use of dies beyond their actual date obtained, the difficulty is solved, and the reason of the scarcity of 1804 Dollars, and the non-existence of 1804 Half Dollars is explained—the die of 1803 was very probably used the following year; and incidentally this seems to be corroborated by Mr. Nexsen's paper, printed in July, 1897, which renders it extremely doubtful whether any obverse die of the 1804 Dollar was cut before 1836, or even later. However this may be, the suggestion of Mr. Rice offers the most satisfactory explanation that has thus far been proposed, and apparently reconciles the record with the fact that none of the Half Dollars, and probably no genuine Dollars dated 1804 and struck in that year, have been found.

It was our intention to continue in this number the descriptive notes on the foreign journals devoted to Numismatics, begun in our last issue, but it has been found impossible to complete the notices in season, as some of these periodicals are not at present accessible. The review will however be continued as soon as the necessary material can be obtained, probably in the January issue.



AMER. JOUR. NUMISMATICS.

MEXICAN IMPERIAL COINAGE.

VOL. XXXIII, PL. VI.

AMERICAN JOURNAL OF NUMISMATICS.

At mihi placido
Ipse domi, simul ac nummos contemplor in arca.
—*Horatii, Sat. I, ii. 66.*

VOL. XXXIII.

BOSTON, JANUARY, 1899.

No. 3.

MEXICAN IMPERIAL COINAGE.

BY BENJAMIN BETTS.

[Continued from Volume XXXIII, page 47.]

THE SECOND EMPIRE.

MAXIMILIAN OF AUSTRIA, 1864-1867.



MORE than forty years elapsed after the fall of Augustine before a second attempt was made to establish Imperialism in Mexico. For this the civil war in the United States furnished the opportunity. Benito Juarez who had become President in 1858, had at last been able, after many vicissitudes, to establish himself at the capital. His hostility to the Church was so great that in 1859 he had issued a decree at Vera Cruz, practically confiscating all Church property. This was soon followed by another decree, suspending payment on all foreign debts for two years.

As a consequence of this decree, diplomatic relations with the creditor nations were at once severed; and at the instance of Napoleon III a convention was held at London on the 31st of October, 1861. The representatives of England, France and Spain (the three Governments most interested), finally concluded a treaty providing for the sending of naval and military forces to Mexico, to seize and hold the ports of entry on the Gulf coast, the revenues from which were to be appropriated to the payment of the foreign debt of Mexico. "No territory was to be appropriated, nor were the rights of the people to choose their own form of government to be interfered with." In accordance with this arrangement the forces of the three Governments were duly equipped and sent forward, arriving at Vera Cruz in December, 1861.

The allied armies were placed under the command of the Spanish General Prim, and preparations were promptly made to carry out the scheme;

but at a preliminary convention held at Soledad, near Vera Cruz, in February, 1862, it was soon discovered that the projects of the allied powers were so much at variance that an agreement was impossible. The English and Spanish Commissioners immediately withdrew from the undertaking; the "Joint Commission" was dissolved, and as a consequence the French army was left to carry out alone the plans of the Emperor Napoleon III.

What these plans were soon became manifest; heavy reinforcements arrived from France, and united with an army of Mexican monarchists. A movement against the capital was at once begun. These forces were badly defeated before the gates of Puebla on the 5th of May, and compelled to retire to Orizaba to await reinforcements from France. These arrived the following September and raised the invading force to about 12,000 men, who were placed under the command of General Forey, and the advance against the capital was immediately resumed.

"Circumstances seemed especially favorable for the establishment of an Empire in Mexico." "The United States were engaged in civil war, and the success of the Confederate States seemed imminent. When the Confederacy was firmly established, it was to be the ally of France and the Mexican Empire as against the attempts of the United States to enforce the 'Monroe Doctrine,' which was designed to prevent the establishment of European colonies or other political systems of Europe in the Western Hemisphere."

This was a most promising scheme certainly; nevertheless one important factor in the calculation (the possible success of the United States) appears to have been entirely overlooked. Yet this is what happened; the Confederacy collapsed at Appomattox in April, 1865; and the protests of the United States, which had been persistently urged against the unwarranted interference in the political affairs of this continent, but which had been hitherto utterly ignored, now assumed a power no longer to be resisted.

The approach of peace had freed from other duties an army of at least 100,000 men, armed and equipped and ready for any service. An army corps under Sheridan was sent to the Rio Grande. This was a most weighty argument and called for a prompt response to the demand of the United States that France should desist from the attempt to establish any system of European government upon this Continent. War would have promptly followed a refusal. France perforce submitted, and the French army was to be immediately withdrawn. In March, 1867, the last of the French troops embarked for home. Napoleon III had treacherously broken every pledge, and Maximilian, who had been selected as the Emperor of Mexico, cheated at every turn, was abandoned to his fate, powerless to advance or retreat, and entirely at the mercy of his Republican foes.

The story of Maximilian and his Mexican Empire, has been often told, and it is not the purpose to repeat it here; any reference, therefore, to the

events of the period, save such as may be suggested by a study of the medals, lies beyond the scope of this paper and will not be considered.¹

In arranging the matter pertaining to the series of Medals and Coins of the Second Empire, it has been found convenient to divide the subject into three parts, viz: "Medals of the French Intervention," "Medals and Coins of Maximilian," and "Medals of the Republic." The pieces described are mainly from my own collection; the exceptions will be noted.

The terms, sizes, etc., are the same as those used in describing the series pertaining to the First Empire.

THE FRENCH INTERVENTION.

NAPOLÉON III, 1862-1863.

The medals comprised in this division, while not strictly belonging to the Second Empire series, as under Maximilian, are yet germane to the subject, in the sense that had there been no Intervention, there would have been no Empire. They were forerunners, and bear upon their reverses the names of battles fought by the French army and their Mexican allies, against the forces of the Republic during their progress from the coast to the Capital. It seems to me, therefore, that any paper dealing with the medallic memorials of the Second Empire, would be very incomplete if those relating to the Intervention period should be omitted. They are all War Medals, of various sizes, and have for obverses the head of Napoleon III, laureated and in profile to left, the borders adorned with a heavy closed wreath of laurel, bound with ribbons (crossed) at top, bottom and sides; the legends are the same on all. The reverses also are alike in legends and inscriptions, with borders the same as on the obverses; all are provided with eyes and rings for ribbons, which are of white silk of suitable widths, on which the Mexican eagle on a cross of red and green is embroidered. The edges of all are plain. Differences in punctuation and other particulars will be noted.

1. *Obverse.* Laureated head of the Emperor in profile to left, with moustache and bearded chin. Beneath the head, BARRE (the name of the engraver). Legend: his name and title — NAPOLÉON III at the left and EMPEREUR at the right. A heavy, closed laurel wreath, bound with ribbons (crossed) at top, bottom and sides, forms the border. *Reverse.* Inscription in five lines, CUMBRES | CERRO • BORREGO | SAN • LORENZO | PUEBLA | MEXICO [These as explained above, are the names of battles.] A small anchor below. Legend: above, EXPEDITION DU MEXIQUE and below, * 1862 • 1863 * Border same as on obverse. A lined circle separates the legend from the field. The wreathed border is in low relief, on both sides. Silver. Size 31.

¹ Such historical events as are recited in this paper are mainly from an article styled "Maximilian" by Arthur Howard Nott, commenced in the *American Magazine* for April, 1888. (A brief and concise history of the Empire, about 20 pp.)

2. *Obverse.* Nearly the same as No. 1, but the head much larger; the point of the beard nearly touches the first stroke of A in the legend. Beneath the head E. FALOT (the name of the engraver) curving to truncation. *Reverse.* Legend and inscription same as No. 1, except that the letters of the inscription are smaller, and the third line is not punctuated. There is no anchor below the inscription, and a double-line hyphen separates the dates. The wreath borders of this and all that follow are in much higher relief than those of No. 1. Silver. Size 31.

3. *Obverse.* Much like No. 2 except that the head is somewhat smaller, and the point of the beard is nearly on a line with the first stroke of N in the legend. Beneath the head E. F. (initials of engraver). *Reverse.* Same as No. 2 except that the inscription is without punctuation, and the hyphen between the dates is a thin line. Silver. Size 31.

4. *Obverse.* Same nearly as No. 3, but smaller. Beneath the head, E. F. *Reverse.* Very similar to No. 3 except the second line of the inscription, which is punctuated CERRO-BORREGO (Fonrobert catalogue, No. 6679.) Silver. Size 24.

5. *Obverse.* Nearly the same as No. 3, but much smaller, and the point of the beard is about on a line with the first stroke of A in the legend. Beneath the head E. F. *Reverse.* About the same as No. 3, except that the inscription is punctuated as in No. 2. Silver. Size 18.

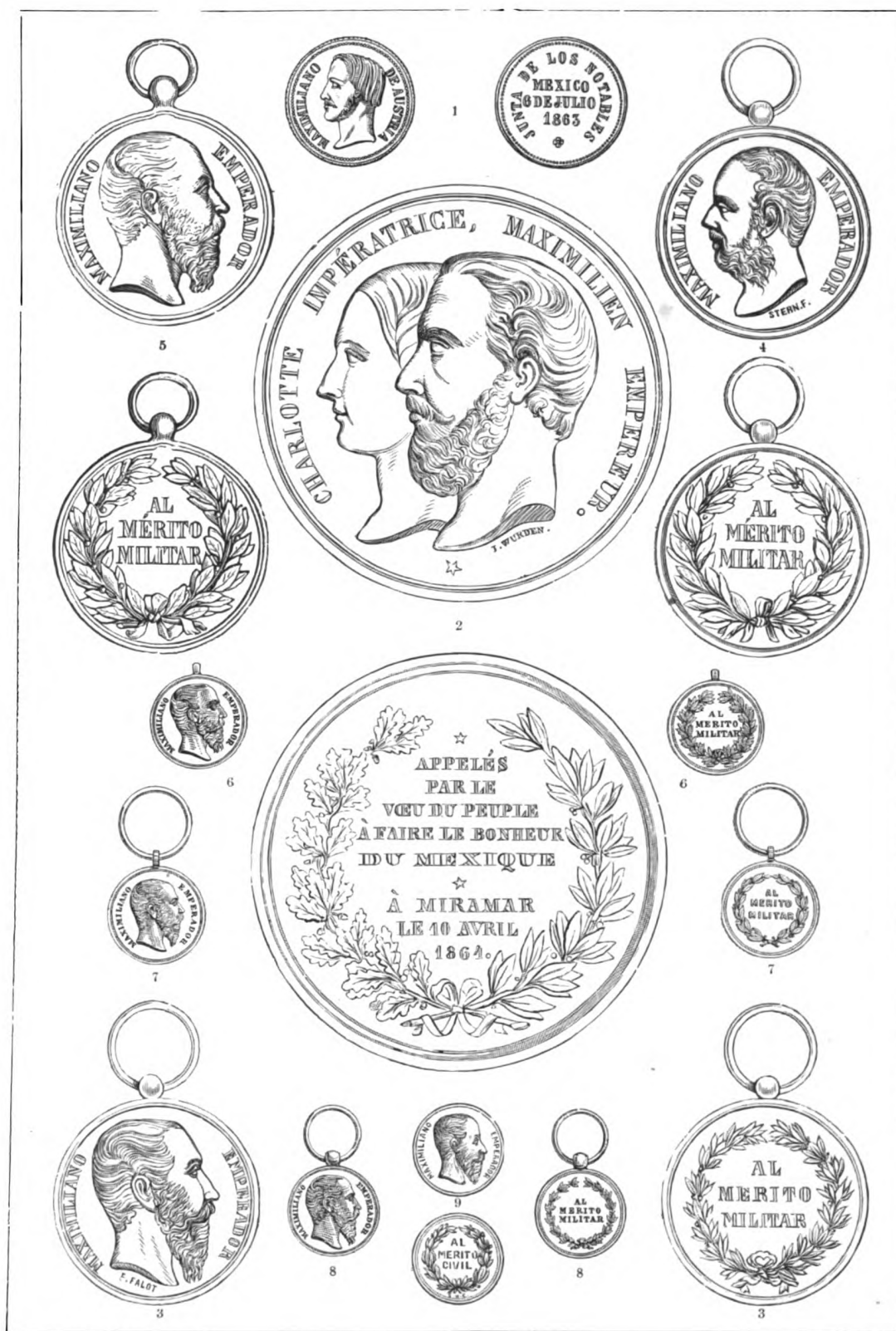
6. *Obverse.* The head almost exactly like No. 1, the point of the beard somewhat in advance of the first letter in the legend. Beneath the head SACRISTAIN. F. (the engraver's name). *Reverse.* Similar to No. 3, but the inscription is punctuated as in No. 1, and the figures of the date are smaller. Silver. Size 31.

7. *Obverse.* Very much like No. 3, but without name or initials beneath the head. *Reverse.* Almost exactly the same as No. 3, but the figures of the date are larger. Silver. Size 31.

8. *Obverse.* Design and legend same as last, except that the point of the throat nearly touches the first stroke of N in the legend. *Reverse.* Same also, except the second line of the inscription, which reads CERRO. BORREG Silver. Size 15.

9. *Obverse.* Nearly the same as the last, but smaller; the point of the beard nearly on a line with the first stroke of N in the legend. *Reverse.* Legend and inscription as the preceding, but the inscription is in six lines CUMBRES | CERRO | BORREGO | SAN LORENZO | PUEBLA | MEXICO and there are no stars at the sides, nor any punctuation between the dates. Silver. Size 8.

The foregoing are all of this class of medals of which I have any knowledge; there are doubtless other varieties, possibly some in other metals; I know of them only in silver.



AMER. JOUR. NUMISMATICS.

MEXICAN IMPERIAL COINAGE.

VOL. XXXIII, PL. VII.

The places named on the above described medals refer, of course, to engagements between the French and Mexican armies in their progress toward the capital, — the most important in their results being those of San Lorenzo and Puebla. The battle of San Lorenzo was fought on the 8th of May, 1863; the result was the defeat of a Mexican force under General Comonfort, who was hastening to the relief of Puebla, which had been besieged by the French under General Forey from the 18th of March. The failure of the expedition necessitated the surrender of the city, which took place on the 18th of May. The fall of Puebla sealed the fate of the city of Mexico, and on the 10th of June General Forey, with the main body of the French army, made his triumphant entry into the city of Montezuma.

THE MEDALS AND COINS OF MAXIMILIAN.

MAXIMILIAN, 1864-1867.

Ferdinand Maximilian, "Archduke of Austria, Prince of Hungary, Bohemia and Lorrena, and Count of Hapsburg, was born in the palace of Schönbrunn in Austria, July 6th, 1832." He was consequently about thirty-two years of age at the time of his accession to the Imperial throne of Mexico. His elevation to this high honor was brought about through the agency of a committee empowered by the Assembly of Notables' in the city of Mexico, to proceed to Maximilian's palace and there offer for his acceptance the Imperial crown. In compliance with this mandate a formal proffer of the crown was made to him at Miramar on the 3d of October, 1863.

The ceremony of the formal acceptance of the throne and the coronation did not, however, take place until the 10th of April, 1864, at Miramar, at which time and place the oath was taken "to procure by every means in his power the well-being and prosperity of the Mexican nation, to defend its independence, and preserve the integrity of its territory." The Mexican flag was raised upon the palace tower of Miramar, salutes were fired, and Maximilian was declared Emperor of Mexico.

MEDALS.

The medals assigned to this division, appear to me to possess unusual interest. They are of varying degrees of excellence, and of greatly varying sizes, and present us with examples of the work of artists on both sides of the Atlantic.

Among them are to be found those commemorating the meeting of the Notables at the city of Mexico, and of the acceptance of the throne and the coronation at Miramar. There are also medals issued as awards for military

¹ The "Junta of Notables" was composed of two hundred and fifty members, thirty-five of whom were appointed by the French commanders; the remaining two hundred and fifteen were supposed to be representative of all classes. It was really an irresponsible body, and was created solely to carry out the designs of the French Emperor.

and civic merit, for the encouragement of the arts and sciences, and for proficiency in school exercises; others are of a religious and personal character, and finally there are the mortuary memorials of the closing tragedy at Queretaro on the 19th of June, 1867; these last, let us hope, will serve as a warning to all Old World potentates, that Imperialism can never be tolerated on this side of the Atlantic.

The rims and edges of all are plain unless otherwise described.

1. *Obverse*. Imaginary head of Maximilian in profile to left, with light moustache and side whiskers, the hair straight and combed down over the ears. Legend: To left, MAXIMILIANO and to right, DE AUSTRIA all surrounded by a border of small pellets. *Reverse*. Legend: JUNTA DE LOS NOTABLES [Assembly of Notables.] In the field, in three lines MEXICO | 6 DE JULIO | 1863 a rosette below the date.¹ A border of small pellets as on obverse. Copper. Size 21.

2. *Obverse*. The heads of Maximilian and Carlotta in profile to left, the Emperor with moustache, and heavily bearded. Beneath the truncation of the Emperor J. WURDEN. (the engraver's name); at the bottom, a five-pointed star. Legend: their names and titles — CHARLOTTE IMPÉRATRICE, MAXIMILIEN EMPEREUR. *Reverse*. An open wreath of oak at the left and laurel at the right, the stems crossed and tied with ribbon. In the field the inscription in eight lines ★ | APPELÉS | PAR LE | VŒU DU PEUPLE | À FAIRE LE BONHEUR | DU MEXIQUE | ★ | À MIRAMAR | LE 10 AVRIL | 1864. [Summoned by the prayers of the people to make Mexico happy.] Fonrobert catalogue. No. 6697. Copper. Size 68.

The numbers following, from No. 3 to No. 13 both inclusive, are supplied with eye and ring for ribbon, unless otherwise stated. All have the head of Maximilian in profile for obverse, and wreath with inscription for reverse.

3. *Obverse*. Head of Maximilian in profile to right, with heavy pointed beard and moustache. Beneath the head E. FALOT (the name of the engraver). Legend: MAXIMILIANO EMPERADOR *Reverse*. Within a closed laurel wreath the inscription in three lines AL | MÉRITO | MILITAR [For military merit.] Silver and copper. Size 34.

4. *Obverse*. Head to left in profile, with moustache and flowing beard. Beneath the head STERN. F. (the engraver's name). *Reverse*. A heavy, closed laurel wreath. In the field in three lines AL | MÉRITO | MILITAR Silver and copper. Size 35.

5. *Obverse*. Head in profile to right, much like No. 3, but the neck much broader, and without name or initials beneath the head. *Reverse*. Wreath and inscription almost exactly as No. 4. Silver, copper and copper gilt. Size 35.

¹ The date on the reverse, 6 July, 1863, is commemorative of the meeting at which a committee was appointed to journey to Miramar, and there tender the Imperial crown to the Archduke Maximilian of Austria.

6. *Obverse.* Head in profile to right, much the same as No. 3, but smaller and without name or initials. *Reverse.* Within a heavy, closed laurel wreath, in three lines, AL | MERITO | MILITAR with eye for ring. Silver. Size 16.

7. *Obverse.* The same almost exactly as last, the beard more pointed. *Reverse.* About the same also, except the wreath, which is not nearly so heavy as in No. 6. Silver. Size 16.

8. *Obverse.* Very much as No. 6, but the beard more pointed. *Reverse.* Wreath and inscription same as No. 7, except that the wreath is still lighter, and the letters of the inscription smaller. Copper. Size 15.

9. *Obverse.* About the same as No. 7. *Reverse.* Also nearly the same, but the wreath somewhat heavier and at the bottom the letters S. N. G. (initials of engraver) ; no eye for ring. Silver and copper. Size 14.

[To be continued.]

THE ROETTIERS FAMILY IN ENGLAND.

AMONG the die engravers who cut early medals relating to America, the family of Roettiers is of special interest to our collectors, not only for the remarkable ability which was manifested by its members, but, as the family talent was hereditary, from the fact that their skill was employed in England or in France in the Royal Mints, for nearly or quite a century, so that from the hands of at least three generations came medals which allude more or less directly to our country.

The earliest English piece which relates to America, assigned to the three brothers who were first employed in London, was the "Colonization Medal," as Betts calls it (his 44), with accolated busts of Charles II and his queen, Katharine of Braganza, on the obverse ; the reverse has a map of a hemisphere so arranged as to show parts of the Eastern and Western continents, and the legend, DIFFVSVS IN ORBE BRITANNVS. This is ascribed to John Roettier (or Roettiers, for we find his name on the Mint records with various spelling). The latest medal bearing reference to America cut by one of the name which we now recall is a French piece having the head of Louis XV of France, and is one of the Franco-American jetons, belonging to the series of issues which appeared about the first of each year, commemorating some event of historical importance in the year which had just closed, some incident of more than ordinary interest in domestic affairs, or otherwise magnifying the glory of the French king.

As the writer was unable to find in any Biographic Dictionary to which he has access, a satisfactory account of this eminent family of engravers, and the authorities consulted differ as to their names, having apparently confused two families, the following notes have been gathered, and are now

given to the *Journal*, in the hope that some one with more extensive works of reference within his reach may bring the account down to the time of the latest one of the name who was a medallist, and elucidate the French line, which seems to have been contemporary with that in England for a long period, but of which no complete account has been found.

It appears from the English Calendar of Treasury Papers (1557-1696), that on the 2d July, 1689, three officers of the Mint made a report to the Lords of the Treasury, in response to an order of the 28th of June,

"to give an account of the patent to Rotiers, the engravers at the Tower, what terme, whether for lyfe or pleasure (*sic*), & what salary & how they have & do behave themselves in the office."

In presenting their report, the Mint officials stated that they had perused the patent of "the Roettiers, engravers of the Mint," and that they found that the same was granted twenty years previous, in 1669, to

"John, Joseph and Philip Roettiers, three brothers, for engraving and making all sorts of effigies and designs, for gold and silver coins and medals, &c., with a salary of 45*ol. per ann.*; that the salary of 32*5l. per ann.* had been confirmed by their present Majesties [William and Mary] in 1689; that Joseph left England about 10 years since, and was employed in the Mint at Paris; that Philip left England about Feb. 1684/5, and was then in the Mint at Brussels; and that John, the eldest brother (and reputed the best artist of the three), had continued ever since in this Mint, and had two sons, James and Norbertus, whom he had bred up in this 'science,' so that the payment of 32*5l.* had continued: further acquainting their Lordships that the said John was about to retire to Brussels, having lost the use of his right hand by the shrinking of the 'tendents' [tendons], and certifying that the sons were proficient in their father's art, with whom they had jointly wrought upon the puncheons and dies for the Mint for several years; and had, without his assistance, engraved their present Majesties' great seal, and made the puncheons and dies for the coronation medals and for the coins of gold and silver that had hitherto been prepared."

This report is dated 2 July, 1689, the day it was presented. It is somewhat indefinite as to the time when Joseph left England, but I have found it stated elsewhere that he succeeded Varin as chief engraver at the Paris Mint, in 1672. The Lords of the Treasury seem to have doubted the propriety of continuing such an elastic arrangement, and ordered the officers to "enquire after other engravers to serve, and to come to the Lords when they are ready." A few days later they issued a warrant to Mr. (George) Bowers "to make a puncheon for the half guineys, and to work it in the Mint," and ordered the warrants concerning the Roettiers to be submitted to "Mr. Attorney," for his opinion upon it. Bowers did not long survive his appointment, for on the 11th of March, 1689/90, Thomas Neale, the Master of the Mint, announced his death to the Lords,

"and that it was needful the place should be supplied. If the King and their Lordships thought fit, the Roettiers (who knew best how to do it) should be employed; they might be employed by the master worker himself without making any new officer in the place."

Evidently there was no question as to the ability of the brothers, but it seems equally clear that some other parties were anxious to secure their position. From an entry of the 19th of March of the same year, Henry Harris showed that

"the office of the chief graver of the stamps and irons of the King's Mint formerly belonged to the chief graver of the King's seals, and was performed by himself or able men who assisted him; that he had been educated in the art, and was then chief graver of their Majesties' seals."

He prayed to be appointed in the place of Bowers. The Lords gave him the place, but directed that the Roettiers brothers should be employed under him. Mr. Harris stated in a letter of the same date that he had

"discoursed with the two Mr. Roettiers at the Tower, about their assistance in graving irons and dies, who were inclinable to it; they desired the whole salary between the two (325*l. per ann.*); their father had besides, by patent, for life 450*l.* a year as graver of medals and 'agats,' and it was then feared that he would not be able to work any more by reason of a lameness in his right hand."

A few days later an agreement was made between Harris and James and Norbertus Roettiers, which was approved by the Lords. This arrangement appears to have been rather a matter of necessity with the brothers, for they had themselves presented a petition, in which James and "Nolbertus" represented that they

"had been engravers to the Mint for the last two reigns, and made for their Majesties the coronation medals, and puncheons for the guineas and half-crowns, and supplied dies to the Mint to coin with until the place was given to Mr. George Bowers, who was then dead; praying their Lordships to intercede with the King that they might be appointed to the office, or that some persons might hold it in trust for them."

The closing words of their petition perhaps hint at the grounds of opposition to them — their foreign birth — which may also explain the seizure of their dies, referred to later in this paper.

The attention of the Lords does not appear to have been called to them again until 1696, when the Master of the Mint, in asking for an advance in the salaries of some of the officers, leaves "to their Lordships the case of the Rotiers, engravers, who had 450*l.* yearly pension besides 325*l. per annum* as pay." This elicited a memorial from James Roettiers, in which he stated

"that the former establishment of the Mint was two mills and five presses, which he maintained with dies for coining, for which 325*l. per ann.* was payable by the Mint, of which he had 175*l.* and Mr. Harris [chief engraver as already noted] 150*l.*; but Mr. Harris gave him no assistance. There were then [May 22, 1696] eight mills and 11 presses more, and he had supplied all the new mills and presses with dies, and would oblige himself to make dies for all the others when ready, but must lose all profit by making medals, &c., and must employ six persons to assist at 400*l. per ann.* He had since 30 Jan. made 350 pairs of dies besides puncheons, and paid the workmen out of his own pocket, and never received but 43*l.* 15*s.*"

The evident injustice of this arrangement led to a proposition from the Warden of an additional payment of 175*l.* *per ann.* to Roettiers for himself, and 200*l.* for his men, under certain conditions. Harris did not like this, and contradicted some of the statements by Roettiers, saying as to "his pretended loss in being taken off from making medals, he could not but notice that there had been no medal made for the King since the death of the Queen, etc."; but the Lords disregarded his petition, and recommended the officers of the Mint to agree with Mr. Roettiers.

The friction between the brothers and Harris continued, and it seems probable that Harris succeeded in inducing some members of the House of Commons to interfere in his behalf, for in July, 1697, "Mr. [Sir] Isaac Newton and other officers of the Mint, on the petition of James Roettiers, engraver of the Mint, stating that the dies and puncheons in his custody were seized by direction of a committee of the House of Commons, backed by a vote of the House, and he was removed from his employment and other particulars," reported these facts and asked what the Lords of the Treasury desired to have done.

In August or September, Roettiers again complained that the dies, punch-eons, and some of his tools had not yet been returned to him, and proposed that the Lords order a competitive examination of his abilities and those of Harris, "that they might show the difference of their art: that their Lordships might make use of the ablest for the King's service." Other evidences of trouble are found on the records, and the modern reader, judging simply from what he finds on the entries made two centuries ago, would infer that Harris, the other engraver, was jealous of the abilities of the Roettiers brothers; that there was more or less sympathy in high quarters with this prejudice, but that the skill of the sons of John was so great that the Lords of the Treasury were very desirous of retaining their services. They ordered such of the dies and puncheons as were useful for making medals to be returned to James, but those which had relation to coining money were to be retained. The competition proposed does not appear to have been met with approval.

All three of the brothers had ceased to do any work in the London Mint some time previous to this, as shown above; the arrangement made in 1669 was that they were to receive 450*l.* yearly so long as the three survived; on the death of one, his brothers were to have 350*l.*, and the survivor 250*l.* for life. When John, the elder, became disabled, his son James supplied his place without objection, until Harris interfered; again, when Philip retired, Norbert, another son of the elder brother, took his place, and the full salary was continued until March, 1697, when the dies in his custody and his tools were seized, as stated. These facts were again rehearsed to the Lords in August, 1698; and Sir Isaac Newton and Thomas Neale, officers of the

Mint, testified to the ability of James to "make medals, and that he was deserving of the King's favor." On their report, his salary for six months was ordered to be paid.

We find John was still surviving in November, 1700, when he petitioned for the arrears of his salary, unpaid for two years and a half, giving as the cause of his disability his "extraordinary service as engraver to the Mint, especially upon the alteration of the coin; he had no estate or employment to support his wife and children and seven small grandchildren and their mother, their father being dead." A long statement of the original arrangement was filed with the petition, in which it is observed that King Charles II had given them the place, from his "long experience of their great skill and knowledge in the arts of graving and cutting in stone, as also in diverse other arts, and for that they have at our instance and desire quitted their native countryes and are willing to settle themselves in this our kingdom, and to imploy their whole time in the said arts for our service." They were "to make, frame, and engrave the designs and effigies of the King's image on such sizes and forms as were to serve in all sorts of coins, gold or silver, together with all medals of all sorts and metals, representing the King's and his dear consort's effigies, etc." The document is a long one, covering nine pages, and seems to have closed the trouble for some time to come, if not indefinitely, for I have found no further references to the matter. Nothing to show when the elder John died, or his sons left the British Mint, has come to my notice.

John Roettiers had a brother Philip, who shared the family talent, and had charge of the coinage of Flanders; he left a son Philip to succeed him in office, who died at Antwerp in 1732. It would be difficult, I think, to find a parallel to this tribe of die-cutters.

c.

EARLY ENGLISH ATTEMPTS TO PROVIDE A MINOR COINAGE FOR AMERICA.

THERE are on record references to two attempts to obtain the right to coin money for the British Colonies in America, which, though unsuccessful, seem to belong to the history of American coinage, and I send them for insertion in the *Journal*, if desired. I think that they have not heretofore been noticed. About the 14th of May, 1701, Thomas, Lord Fairfax, and William Russell, Esq., in view of the fact that certain grants "in being" were about to expire, prayed to be empowered to coin copper coin for Ireland, the Plantations, and the Colonies, to begin when the grants referred to had terminated. So far as the coinage for Ireland was concerned, the petitioners were ready to wait until the Earl of Rochester arrived, the reason for which does not appear, but they were especially anxious to have the privilege of

providing coins for the Colonies conferred upon them at once. The Lords of the Treasury declined to grant their request. From his name, it seems probable that Lord Fairfax was the son of the lord of that name who was active against Charles I, and perhaps the father of the Virginia Lord Fairfax.

About six weeks later (9 July, 1701), the officers of the British Mint made a report on a proposition of Samuel Davis, for coining small money in the American Plantations, which were represented to be in great need of such pieces; this coinage should be, as near as might be, of the intrinsic value which the metal bore in the several Plantations, the small money to be of coarse copper, such as English half-pence were made of, that there might be less temptation to counterfeit them, and that the pieces should have different marks on them, to prevent their coming back to England. In the proposal, it was stated that

"The least piece of [silver] money commonly current in the islands and colonys upon the continent of America is seven pence halfe penny, vizt, an eighth part of a piece of eight, which puts y^e inhabitants to y^e necessity of carrying sugar and tobacco upon their backs to be bartered for little common necessarys. This inconveniency cannot be remedied by sending such farthings and half pence as are used in England, because they will be picked up and sent back for returns, especially from the continent, where returns of goods often fall short; and 30*li.* per cent. will be got by sending back such farthings and half pence, the value of English money being so much more than the value of American money upon the continent.

"The proper remedy is to coin halfe pence and pence of copper, or a mixt metall, and of half the value [of which] the English small money is made, with several mottoes or devices for y^e severall colonys, and to order them to pass only in the respective colonys for which they shall be appointed, viz: one sort for all the colonys upon the continent, another sort for the island of Barbadoes, a third sort for Jamaica, and a fourth sort for all the Leeward Islands."

The "inwardness" of this petition of Davis is evident. Instead of permitting the provincials to make 30 *per cent.* profit (which would have been, after all, but a profit on paper) by using the coins of their mother country to pay their debts—a right which they certainly did not forfeit by facing the perils of the ocean and the wilderness to increase her power and enlarge her realm—this individual proposed to force upon them a currency which they could not use except at an enormous loss in paying their bills, but on which the manufacturers would double their money, less whatever they had to pay for the privilege of robbery. If the plan had prevailed, the colonists would perforce have become buyers of foreign products at the highest rates, and sellers of their own, at whatever the buyer chose to pay; or else commerce would have been destroyed. The mother country was determined there should be no "open door," and the plan thus outlined by Davis was but one of the early schemes which finally brought on the Revolution. Some references to Davis which we have found, tend to show that he was a man of unscrupulous character, bent on acquiring wealth with but little regard for the means by which his ends might be gained. His petition was refused. R.

HARD TIMES TOKENS.

BY LYMAN H. LOW.

(Continued from Vol. XXXIII, p. 56.)

1840.

56. *Obv.* THE SOBER SECOND THOUGHTS above, * OF THE PEOPLE ARE . O . K * below. Bust of Van Buren *l.* *Rev.* THE . INDEPENDANT (*sic*) . TREASURY above, * THE . CHOICE OF . THE . PEOPLE * below. Eagle flying above a safe, holds a scroll in his beak, inscribed JUSTICE on one fold, F.QUALIT [EQUALIT] on the other. Borders 4. Edge 1. Metal Æ. Size 28.

These were issued with a light coating of silver, and occasionally a specimen is found which shows traces of it remaining between the letters. I do not know of one unpierced. It is also found in brass (and pierced), and I have a record of the same in white metal, but am unable now to verify it, or to trace the source of my information. "O. K." has been discussed in the Introductory Note.

57. *Obv.* MARTIN VAN BUREN above, ' THE PEOPLES CHOICE ' below. Bust of Van Buren facing one-quarter *l.* *Rev.* SUB TREASURY | & DEMOCRACY . above a safe, at the right of which the forepart of dog, lying with a key under his right paw, a design very similar to that used by the American Express Company to-day. Borders 4. Edge 1. Metal B. Size 23.

1841.



58. *Obv.* * WEBSTER * above, and CREDIT 1841 CURRENT completing the circle. Ship sailing *r.* seven sails set, her hull inscribed CONSTITUTION *Rev.* Same as No. 39. Borders 4. Edge 1. Metal Æ. Size 28.

The hull bears no resemblance whatever to that of a vessel; without the spars and sails, it simply represents a slightly curved plank, cut off square at the ends.

59. *Obv.* Same as No. 58. *Rev.* Same as No. 31. Borders 4. Edge 1. Metal Æ. Size 28.



60. *Obv.* Same as No. 58.¹ *Rev.* Copy of obverse of No. 43; six-pointed stars (in place of five); letters larger; water more turbulent; lightning above; one flash ends under A in VAN; the top of the promontory is opposite the same letter; the ship is without a bowsprit, and has a straight deck. Borders 4. Edge 1. Metal Æ. Size 28.

¹ The cut over No. 58 shows the obverse and that to contrast the results of the policy of the two parties, over No. 60 the reverse of this mule. Its object was as the Whigs saw them.

61. *Obv.* Same as No. 58. *Rev.* Copy of No. 60. The ship is curved; the falling main topmast points at the top of the promontory; a flash of lightning points between them; E in CURRENCY on line with the top of the stern. Borders 4. Edge 1. Metal Æ. Size 28.

62. *Obv.* Copy of No. 58, but better executed. A cross-tree below the lower sail on the mainmast; the flag on the foremast extends only to the middle of R in WEBSTER; the stars on both obverse and reverse are very small. *Rev.* VAN BUREN above, and * METALLIC 1837 CURRENT * completing the circle. Close copy of No. 61 (CURRENT instead of CURRENCY). The top of the stern on a line with the left part of the second R in the same word; a small stump of bowsprit. Borders 4. Edge 1. Metal Æ. Size 28½, 29.

A few of these are from dies slightly rusted, noticeable through the lightning flashes (which are not all brought out), and in CONSTITUTION on the side of the ship. This number was also struck in silver, and like its companion No. 19, probably on the same occasion, and is believed to be unique.

63. *Obv.* WEBSTER above, and * CREDIT 1841 CURRENCY * completing the circle; ship (a copy of No. 58, with ship-like ends), straight deck, inscribed CONSTITUTION. Four stays from the bowsprit to the foremast; the top of the flag is opposite E in CREDIT; the stars are small. *Rev.* Same as the obverse of No. 44. Borders 4. Edge 1. Metal Æ. Size 28, 28½.

All I have seen of this have a crack in obverse die, from second c in CURRENCY, through the ship, to E in CREDIT.



64. *Obv.* Copy of No. 63. Two stays from the bowsprit to the foremast; fore-topmast-staysail set, as are eight other sails; the top of the flagstaff on the stern is opposite R in CREDIT. *Rev.* Same as obverse of No. 44. Borders 4. Edge 1. Metal Æ. Size 28½, 29½.

About one-half of these have a slight break in the obverse die between the letters c and y in CURRENCY, and on a few it extends to the ship, with another break through d in CREDIT, and sometimes continuing through CONSTITUTION. A third and still rarer break is visible at E in CURRENCY.



65. *Obv.* A creditable copy of No. 58 with a leaf before and after WEBSTER, instead of a star. *Rev.* Same as obverse of No. 30. Borders 4. Edge 1. Metal Æ. Size 28½.

It may be noted that this piece and No. 30 have the squarest and sharpest edges of any in the series.

66. *Obv.* * A FRIEND * above, and below completing the circle, TO THE CONSTITUTION A steer standing *r.*, with ground indicated beneath. *Rev.* AGRICULTURE on the left, AND COMMERCE * on the right of a ship sailing *r.*, type of No. 58, but the hull is of better design, having a prow, shapely stern, and sixteen port holes. Borders 4. Edge 1. Metal \AA . Size 28.

The left upright of each N in CONSTITUTION is faintly outlined, and not struck up as strongly as the other letters.



67. *Obv.* E PLURIBUS UNUM on a scroll above a female head *L.*, closely resembling No. 34. A branch with five roses and sixteen leaves *L.*, and four roses and twelve leaves *r.*, in place of stars. *Ex.* 1841. *Rev.* Same as No. 40. Borders 4. Edge 1. Metal \AA . Size 28.

The bust on the foregoing is the shortest in the series, with the truncation line incomplete at right, and not reaching the curl; behind the curl are three small dots, possibly intended to form a part of the outline of the unfinished bust. The last two figures of date are double-cut at the top.

68. *Obv.* Same as No. 67. *Rev.* Same as No. 37. Borders 4. Edge 1. Metal \AA . Size 28.

A very few specimens show a break through the letters in DROP.

69. *Obv.* Same as No. 67. *Rev.* Same as No. 33. Borders 4. Edge 1. Metal \AA . Size 28.

70. *Obv.* Copy of No. 67. The date is smaller and further from the bust; the scroll terminates on the right below N in UNUM, and the point of the bust is much longer. *Rev.* Type of No. 33. The wreath has three berries outside and four inside; the berries are larger and letters smaller. Borders 4. Edge 1. Metal \AA . Size 27½.

Also struck in silver, and I believe it to be unique.

71. *Obv.* Same as No. 70. *Rev.* Same as No. 70, except that a small six-pointed star has been added on each side of FOR and one small berry to inside of wreath. Borders 4. Edge 1. Metal \AA . Size 27½.

This has also been struck in silver, and I believe it to be unique.

MERCHANTS' CARDS DATED BETWEEN 1833 AND 1844.

1833.

72. *Obv.* CHEAPSIDE. (on a label) | No 1 above a perspective view of the front of a long one-story building, in colonnade style, with portico; below, 1833 | NEW BEDFORD. *Rev.* Legend, FRANCIS L. BRIGHAM. above, and below completing the circle, DEALER IN DRY GOODS. In the field, in four lines, BY | WHOLESALE. | AND | RETAIL

Borders, a double circle ; the outer one of pellets : the inner, of minute beads. Edge 1. Metal Æ. Size 28½.

All I have seen of this variety show a long break in the obverse die.

"Cheapside" was the name given sixty years ago, to that portion of Pleasant Street, New Bedford, which formed the east side of what was then called Market Square, fronting a large granite building used for a market, public meetings and the like, and later, I believe, for the City Hall. "Cheapside," parallel with Purchase Street, a block away, was bordered by the long, one-story building, shown on the token, and was a favorite resort for shoppers. Francis L. Brigham was in 1836 (by the New Bedford Directory) a dentist, having an office at 24 Purchase Street, and a correspondent informs me that he was engaged in that profession when he died, 18 September, 1845, aged nearly 43. Just when he abandoned the selling of dry goods and took up dentistry, does not appear. He is still remembered for some slight eccentricities.

73. An exceedingly close copy of No. 72, but without the inner beaded circle on either obverse or reverse. Edge 1. Metal Æ. Size 28½.

In no instance within my experience have I found two pieces so closely resembling each other in many points, as the two preceding. Although there are noticeable differences on careful comparison, yet there are numerous points which seem to indicate that No. 72 may be from this die retouched ; one of the strongest features corroborating this theory and most difficult to dispose of (if there are two dies) is that each has a border of seventy-nine pellets, and their positions opposite the letters are exactly the same on both. Besides the inner circle omitted on this piece, the other notable differences are the following :—the ends of the scroll do not terminate in a small dot, the roof of the portico is shorter, the ground in front of the building is narrower, the columns and windows are differently arranged, and the letters are lighter. Whoever cut the dies of the card of Crocker Brothers & Co., of Taunton, I believe cut this piece. Indeed those who engaged in striking these tokens were in the same line of business as Crocker Brothers & Co. ; hence it is not improbable that these two cards may have been their work.

74. *Obv.* CITY COAL YARD * PROVIDENCE, R. I. * A coal grate. *Rev.* Inscription in six lines, ' EPHRAIM A. HATHAWAY * | * | ANTHRACITE | ∞ & ∞ | BITUMINOUS | COAL | * | • • 1837 • • Borders 4. Edge 1. Metal Æ. Size 28½.

Inquiries concerning Ephraim A. Hathaway have brought little information. He was in business in Providence, R. I., for a short time only, and died many years ago, leaving no relatives that can now be found.

75. *Obv.* AMERICAN INSTITUTE Liberty seated at the shore, amid emblems of commerce, and leaning on a shield surmounted by an eagle. Below, NEW YORK | H. *Rev.* Below a label with the words COPY OF A MEDAL the inscription in nine lines AWARDED TO | ROBINSON'S | JONES & CO | FOR THE BEST | MILITARY, NAVAL, | ∞ SPORTING, ∞ | & PLAIN FLAT | BUTTONS | 1833 Borders 4. Edge 1. Metal Æ. Size 28½.

Mr. Bushnell in his work already referred to says of this piece, "dies by Edward Hulseman." This I think it fair to assume as a fact ; hence we shall not go far astray if we assign to this engraver all Tokens struck within the period treated in this work which have the initial H. His name appears in the New York Directories from 1837 to 1841, as a card engraver, at 80 Nassau Street.

Whether H. M. & E. I. Richards, of Attleboro', Mass., struck the Tokens for this firm or the firm did the work themselves — they being in a line of business requiring similar machinery — it is not easy to decide, but I rather lean to the first named house, and I believe that Hulseman was in their employ.

76. *Obv.* Same as No. 75. *Rev.* A good copy of No. 75. The ends of the label, branches and ornaments mark the points of difference. All *r.* arms of T's after

THE, are without ceriphs (T); M in MILITARY lacks the ceriph on the / upright (M); I in date is small and slightly slanting.

1834.

77. *Obv.* BUCKLINS BOOK KEEPING SIMPLYFIED MAY BE USED BY EVERY ONE 1834. In the field, the inscription in eight lines, SHOWS AT | ONE VIEW THE | EXACT STATE OF | YOUR BUSINESS. | SECOND EDITION | IMPROVED. PRICE | ONE DOLLAR. | TROY. N. Y. *Rev.* BUCKLINS INTEREST TABLES. 100 DOLLARS FOR DETECTING AN ERROR OF 1 CENT. In the field, the inscription in nine lines, SHOWS THE | INTEREST AT A | GLANCE. OF ANY SUM | FOR ANY TIME. | AT 6 AND 7 PER CENT. | PRICE | FROM 25 CENTS TO | 2 DOLLARS. | BALR. N. Y. TROY. N-Y Borders 5. Edge 1. Metal Æ. Size 28½.

Isaac B. Bucklin was a school-teacher in Troy in 1835-7, having his residence in what was then called West Troy, now a part of the city, giving special attention to instruction in book-keeping, and printing and selling "Interest tables." In 1839 and later he engaged in business as a stove-dealer, at 221 River Street, still residing in West Troy. The date of his death has not been ascertained.

78. *Obv.* • . W . A . HANDY . • above, and • WHOLESALE & RETAIL • below. In field, MERCHANT TAILOR An ornament above and below. *Rev.* N? I WASHINGTON ROW PROVIDENCE R. I. Eagle • PLURIBUS UNUM on label above (type of Half Dollar of the period); below, 1834 Borders 4. Edge 1. Metal Æ. Size 28½.

79. *Obv.* Inscription in ten lines, PLANK PLANED | ➔ & ➔ | MATCHED BY | W. P. HASKINS | 435 RIVER ST | TROY N. Y. | ALSO GROUND NOVA | SCOTIA PLASTER | FOR SALE | 1834 *Rev.* • LAFAYETTE, A FRIEND TO AMERICA & FREEDOM • Lafayette, standing, with hat and cane in right hand, on ground signed H at r; below, DIED MAY 20 | 1834 Borders 4. Edge 1. Metal Æ. Size 28½.

Struck by H. M. and E. I. Richards, of Attleboro, Mass., as were also all which use this Lafayette die. This standing figure of America's friend, is from an engraving after Ary Scheffer's celebrated painting, and attained great popularity in the United States.

80. *Obv.* Same as No. 79. *Rev.* Legend, WOODWORTH'S PATENT above, and PLANING MACHINE below, completing the circle. A planing machine, above, MADE BY | S. B. SCHENCK and below, ATTLEBORO | MASS. Borders 4. Edge 1. Metal Æ. Size 28.

81. *Obv.* HOWELL WORKS GARDEN. In the field, a bunch of grapes with stem and leaves. *Rev.* Signum | 1834 Borders 5. Edge 1. Metal Æ. Size 22.

The Howell Works had their origin in an establishment called the Monmouth Furnace, founded in Howell, Monmouth Co., N. J. (now Allaire), in 1814; about 1822 James P. Allaire took possession, changing the name to Howell Works, under which title they were carried on for about twenty-five years. Mr. Allaire died in 1858. A few years before his death it became the Allaire Works, famous for its marine engines, etc., the fine workmanship of which gave them a wide reputation. In this concern the well known John Roach began his career. Just what relation the Garden had to the Works does not appear, but that it was connected with them in some way we have on good authority. Another, different and without date, will be found in the last group of undated pieces. From the device the token bears it was very likely a social resort of the workmen, under control of the Company. These tokens, as well as "shin plasters" for various denominations, were used as currency. The paper bills were engraved by Rawdon, Wright, Hatch and Edson, of New York, and were for 6½, 12½ cents, \$3, \$5 and \$10, and possibly other denominations, payable to bearer and signed by the President of the "Howell Works Co."

82. *Obv.* PUECH • BEIN | & CO. | NEW ORLEANS | 1834 The second line so weakly struck, that it is often barely if at all visible. *Rev.* IMPORTERS | OF | HARDWARES | GUNS & PISTOLS | CUTLERY & C Borders 6. Edge 1. Metal Æ. Size 25½.

[To be continued.]

ROMAN MINT PICTURED IN THE HOUSE OF THE VETTII.

OUR readers will no doubt remember the interesting paper by Mr. Talfourd Ely, descriptive of the Pompeian wall-painting showing a "Roman Mint in the House of the Vettii," which was reprinted from the London *Numismatic Chronicle* in the *Journal* for July, 1896. The plate which illustrated that valuable article was also reproduced. The last number of the *Chronicle* has another paper on this subject, by E. J. Seltmann, Esq., of Sutton, Surrey, who gives his reasons for differing from some of Mr. Ely's conclusions. Incidentally he tells us that he finds the large seated figure which Mr. Ely regarded as the *monetalis*, is Juno Moneta, winged, to be in harmony with the other actors in the scene; and this theory he believes is confirmed by the fact that on her wings are the "eyes" of the feathers of the peacock, her favorite bird.

In a following number we printed a note from M. Adrien Blanchet, the eminent numismatist of Paris, who differed from Mr. Ely as to the interpretation of the picture; he sees a Roman lady in a jeweler's shop, and in January, 1897, wrote us that he thinks that the peacocks above the figures, which are separated from the rest of the picture by a line, are not necessarily a part of the picture below; and therefore cannot be regarded as identifying the largest figure with Juno. If Mr. Seltmann is correct in discovering peacock-eyes on her wings, that would seem to be a strong argument in favor of his interpretation. It will be observed that he also thinks there is evidence (in a photograph of the painting) that the Cupid before Juno (?) "is blindfolded, . . . like Justice herself," but has pushed up the bandage from his eye in chagrin and alarm, because his work is found wanting, and feebly attempts to depress the light scale with his finger. This suggestion he does not offer with any great confidence, however, for he remarks that "possibly the supposed bandage is an illusion." This theory does not commend itself to us; if the figure be that of "the just man of the company," it is his duty to *see* that the "scales of justice are held in equal poise;" he is the judge who passes sentence upon the work of others, for Juno is evidently on a visit of inspection only; we see in the act merely the ordinary effort to cause the vibration of the scale-beams to cease, so that the accuracy of his workmen may at once appear: if he be a workman, a blindfold would be worse than useless, and if a judge deprived of sight, how could he discern the fault of another or be held responsible? Surely Justice can feel no alarmed chagrin because the test she is bound to apply for the discovery of wrong, brings it to light. Mr. Seltmann writes:—

Having lately obtained a large and beautiful photograph of the Pompeian wall-painting discovered some years ago, and described in the *Numismatic Chronicle* of 1896, I arrive, after careful study, at conclusions which, in regard to the meaning of the actions performed by the various figures of the composition, as well as in some other respects, differ a good deal from Mr. Talfourd Ely's conception. I give you my ideas in brief compass for what they are worth, and in the hope that in doing so I may help forward, by a step or two, the right interpretation of a beautiful work of art, which possesses a truly unique interest for all students of archaeology, and most of all for those of ancient numismatics.

First of all permit me, however, to express my regret that the editors should have contented themselves with what is little better than an outline rendering of the painting. A photograph of the same size, colorless though it be, would have done more justice to its conspicuous artistic excellence. As it is, the element of airy humor, the key-note of the composition, has in great part disappeared.

Taking now the scene in natural sequence, from the right, we observe the first of the Loves busy working on a platform at the open furnace door. Mr. Talfourd Ely refers to him as performing the task of stoker. I would submit that he may be doing

— or may be preparing to do — more. Everybody knows that the functions of the high officers of the Mint at Rome were carefully defined by *auro argento aere flando feriundo*. The term *flando* would embrace the melting process of the ingots and the casting of the coin-blanks. Consequently, the insignia of a *monetalis*, such as they appear on a denarius of the Carisia Gens, express the formula by, first, the melting-pot or crucible, and secondly, by anvil, hammer, and tongs. The first object has sometimes been misinterpreted as a laurelled coin-die. Its size alone (it would cover the whole top of the anvil) seems to render this explanation improbable. Laurelled it is, because it suggests at the same time the peculiar ovoid or pot-shaped head-cover of the god of the smithy, which, I doubt not, was suggested to the imagination of the primitive age by the crucible. Thus they would adorn him at once with all the simple insignia of the earliest art (barring that of the potter) : hammer in right, tongs in left, and crowned with the vessel of his furnace.

The casting process, by which many of the debased denarii in the later times of the Empire were obtained, has been illustrated from ancient originals on Plate VII of Akerman's *Coins of the Romans relating to Britain*. It may be presumed that the coin-blanks were cast in some such manner, and I suppose, accordingly, that the low square erection on the right of the furnace is, or encloses, the casting-well or foundry, receiving the piled clay moulds for the blanks. The first Cupid, then, is in charge of the crucible which he is about to withdraw from the furnace, examining closely whether the molten mass is ready for the casting operation. He does this with the left hand. In stoking he would naturally use the right. The blanks, when removed from their moulds, would be in too porous and brittle a state to bear without cracking, the blows of the heavy hammers used in coining. The next step must, therefore, have been to put them in a fit condition, and we learn from the next and the third busy little worker how this was done. Each blank was subjected to the glow of the furnace, and when much heated, compressed and solidified by the use of a moderately heavy hammer. Now the blank is ready for the testing and weighing department, as represented by the structure in the centre of the scene. The three shelves may be supposed to contain samples in the three metals; for although their contents are, I am informed, tinted yellow in the original, this color would suit both gold and orichalcum; while a silvery tone of color might tax the ingenuity of a modern painter, if he were to produce it on damp plaster. The same interpretation might be applied to the three pairs of scales, the large for the big brass blanks and the others for silver and gold. The box immediately below the large balance is perhaps, a receptacle for weights, or it may be meant to receive rejected blanks.

The Cupid with the second largest pair of scales in his hand has charge of this department. He is supposed to be — as in duty bound — the sure and just man of the company. As such, he is blindfolded — at least, so he appears to be in the photograph — like Justice herself. But he has pushed the bandage back and up from one eye in alarmed chagrin, under the angry remonstrance of his superior who finds his work wanting, and he now feebly attempts to depress the light scale with his little index. Possibly, however, the supposed bandage is an illusion and may be caused by a damage to the surface of the picture. And who is this indignant superior? Mr. Talfourd Ely refers to the figure simply as the *monetalis*; but with the large photograph before me, I entertain no doubt that it is not male, but female. Garments, necklace, bracelets, and the clearly defined bosom render this much certain. The

whole scene has, I believe, been differently interpreted by others from this circumstance, viz., as a jeweller's workshop, visited by a lady intent on a purchase. This view is condemned not only by the internal evidence of the natural sequence in the different stages of the process of coining, but by the presence of the peacock sacred to the great goddess, in whose temple (*i. e.*, under whose auspices) the industry was originally carried on. The locality is, further, characterised as a temple by a column (not given in the *Chronicle*) beyond the Cupid at the furnace.

But since these Loves or Genii certainly symbolize the various stages of the art or handicraft as exercised by the workers, who but Juno Moneta herself could worthily fill the position and function of the head and master? Her regal diadem she has indeed laid aside, while presiding amidst the din and dust of the mint (it should be noted that she is represented without her diadem on the denarius of the Carisia Gens). But the queenly mien and bearing are there, reminding one, as Mr. Talfourd Ely has well expressed it, of a seated Jove. And the painter takes care that she shall be readily known, for he adorns her wings with the eyes from the feathers of her bird. These eyes are indicated by certain roundish spots that have been omitted in the outline picture of the *Numismatic Chronicle*. They are entirely confined to the small space covered by the wings, and appear so regularly placed that they could hardly be the result of chance or accidental damage. This may be tested by an examination of the right wing, as it is seen in a good photograph, the other being less well preserved. On it there are visible four spots, one close to the tip and another near the shoulder, while two more, one above the other, can be distinguished at an equal distance from both. The last two are somewhat blurred; but the former show the irregular pear-shape of the exterior circumference of the eye on the peacock's feather. A winged Juno certainly seems a fanciful creation; but since the whole airy composition is alive with wings, how would she look as a wingless Titania amidst her feathered flock? And as the little Cupids are suitably furnished with the short, stumpy wings of birds — sparrows or newly fledged doves — sacred to the goddess of love, so have the peacock's plumes been chosen for the central figure. The artist has not shrunk from a bold step for the sake of æsthetic unity in design. While she, however, indignantly rejects the light coin-blank, two workers on her left put the last touch, or rather blow, to another, previously approved of.

[To be concluded.]

ANNUAL ASSAY MEDALS OF THE UNITED STATES MINT.

By EDMUND J. CLEVELAND.

[Continued from page 21.]

38. 1898. *Obv.* Civilian bust of the President to left, dividing the legend WILLIAM | MCKINLEY. *Rev.* In the centre, an upright column having the appearance of fasces tied by two crossed ribbons, on a base, and surmounted by a bust of Minerva to left, dividing the inscription. To its right a standing figure of an artisan holding in his right hand a scroll and in his left a hammer resting on a forge; to the left of the column a standing female figure, holding in her right hand extended downward, a palm branch and in her left hand (arm bent upward) scales. Inscription, MINT OF THE UNITED | STATES ANNUAL ASSAY. Exergue, 1898. Silver deadened in color. Size 21. 33½ mm.

A SCHEME OF COINAGE FOR THE FRENCH COLONIES IN AMERICA IN 1665.

WHEN Louis XIV established the *Compagnie des Indes Occidentales* (West India Company), in May, 1664, he granted it special privileges, among which were the exclusive right of commerce, of making treaties with the natives and of navigation, throughout all the islands and the main land of America, with the privilege of government, ownership and administration of justice therein for a period of forty years.

In order to increase the facilities for business between the colonists themselves and with the natives, the Company obtained from the King authority to issue a minor coinage. Those writers who have discussed French Colonial numismatics, and among them Zay in his recent valuable work¹ which seems to have exhausted the subject, have said that the first grant of coinage made to the American Colonies by Louis XIV dates from 19 February, 1670. It is true that on that date is recorded a decree which led to the emission from the Mint at Paris of silver coins of 15 and 5 Sols, bearing on the obverse the bust of the King, and on the reverse the arms of France surrounded by the legend *GLORIAM REGNI TUI DICENT*.

This coinage was, however, preceded in 1665, by a tentative issue of which not a single example has come down to us, but which was formally established by the following document, dated 26 November of that year.

Order of the Council of State, authorizing the Compagnie des Indes Occidentales to cause to be struck in the Paris Mint, pieces of 20 sous, 10 sous, 2 sous and 6 deniers, and liards.

Whereas it has been represented to the King and Council by the Directors-general of the *Compagnie des Indes Occidentales*, that for facilitating trade with the islands and main-land of America, and the other places granted them, and for the use of the subjects of his Majesty who dwell there, it is necessary to send them a copper coinage especially for the use of day laborers, who, receiving for their labor only sugar or tobacco, which they can only dispose of in France, and can get no returns therefor under a year, are leaving the islands inhabited by the French to go to others, where they will be paid in silver money with which they can purchase merchandise and such articles as are necessary for their subsistence; but since French money is not retained in these islands because those who do business there prefer to take silver away with them rather than sugar or tobacco, the said Directors-general have petitioned his Majesty to cause new pieces to be struck in silver, billon and copper, to a certain amount, which shall be of lower standard than those which are in circulation in the Kingdom, and of which their value as currency may be increased above their actual value, both on account of the outlays and advances made by the Company, and of the risk of transportation thither, this being the only means to retain the coins in those countries: see the report of Sieur Colbert, member of the Royal Council and Intendant of Finance.

His Majesty in Council has ordained and doth ordain that there shall be struck in his Mint, in the City of Paris, coins as hereinafter described to an amount not exceeding 100,000 livres, but which shall be current only in the territories granted the aforesaid Company.

That is to say: — pieces of twenty sous and ten sous, of silver nine deniers fine, with an allowable variation of two grains; as to weight,² those of twenty sous, thirty pieces to the *marc* (half pound), with an allowable variation of one-quarter of a piece [in that number] and those of ten sous, of sixty pieces to the *marc*, with a similar allowance of half a piece, averaging one with another, the heavy with the light.

The pieces of two sous six deniers, to be of the standard of two deniers twelve grains, [billon?] with two grains allowable variation [in the metal]; and a weight of twenty-four pieces to the *marc*, two pieces allowable variation [in that quantity], averaging the heavy with the light; and the liards and three

¹ *Histoire monétaire des colonies françaises, d'après les documents officiels*, Paris, 1892.

² "*A la taille*." In former times a *tailleuse* in the French Mint was a woman who filed off the over-weight of the planchets. The technical and somewhat obsolete phrases of the old French terms in the document

are not readily rendered into modern English, and require a somewhat free translation, but the intention seems clearly to have been to admit of an allowable variation in the fineness of the metal used, of two grains, and in weight of one-sixtieth, in the average weight of the coins. — EDS.

denier pieces of pure refined copper, of a weight of fifty-four pieces to the *marc*, and an allowable variation of four pieces [in that quantity], averaging the heavy with the light.

All these pieces shall be stamped as follows: — those of twenty and ten sous on one side with the image of his Majesty, and the words *Ludovicus XIII Franciæ et Navarra rex*, and on the reverse the banner of France or the field strewn with fleurs-de-lis without special number, surrounded by the words *Gloriam regni tui dicent*. And those of two sous six deniers, and of three deniers, to have on one side a crowned L and the words *Ludovicus XIII Franciæ et Navarra rex*, and on the reverse a similar field of fleurs-de-lis and legend.

All the said pieces to be coined and minted to the specified weight, and to have circulation in the aforesaid countries at the values herein set forth. His Majesty permits the said Company to send them thither, and enjoins the people of those countries to receive them in commercial transactions; they [*i. e.* the Company] are to relieve his Majesty from protecting them, and his subjects from receiving them in France, under penalty of confiscation of any which may be found there, and his Majesty further directs the officers of the Mint to carry this decree into execution, and to deliver the said coins up to the amount named only, to the Directors-general of the said Company; and the chief coiner is to furnish the punches, dies and matrices which may be necessary, retaining a suitable compensation, those over-running the amount named to be defaced; and this decree shall be carried into effect, without any opposition or obstruction; and in case any such shall arise, his Majesty reserves to himself and his Council the right to take notice thereof, forbidding all other Courts and Judges to interfere.

Done in the King's Council of State, his Majesty being present, held at Paris on the 26th day of November, 1665.
Signed, DE GUENEGAUD.

The original of this Decree is to be found in the National Archives of France, Register E, 383, No. 61. A copy made in the 18th century exists in the Library of the French Mint (MS. 4°, 84). This interesting discovery was published for the first time by M. Raymond Serrure in the last number of the *Gazette Numismatique* of Paris, pp. 237-9, from which the foregoing is taken; the references to the original documents were called to his attention by M. F. Mazerolle. It is probably too much to hope that any of these pieces have come down to our time, for the quantity which was authorized to be coined was not very great, though it is possible some may still exist, while their true character has hitherto failed to be recognized, for we remember that it was not until about twenty years ago that the silver Louis of 15 sous and of 5 sous, and Doubles of pure copper were recognized by Prof. Anthon, and communicated to American collectors, as a coinage expressly struck for French America (see the *Journal* for January, 1877). It is proper here to say that the same discovery was simultaneously made by Mr. Wm. S. Appleton, at that time one of the editors of this magazine, whose MS. was already prepared for its pages when Prof. Anthon's paper was received. So that even at this late day, a few of these pieces may chance to remain and may yet be brought to light. The authorities on which Prof. Anthon relied have been universally accepted, and are given in full in his paper in the *Journal*, as cited.

ANOTHER VERNON MEDAL.

I FIND an impression of a reverse die in the Vernon Medal Series, which apparently has hitherto escaped notice, and which may be called Betts 230a. The difference is in the relative position of the second steeple, which points at τ instead of w . Other differences in the die, if any exist, are not noticeable.

E. J. C.

The numerous trifling differences in the dies may show that the demand for these popular little pieces was greater than the dies could stand, and they were doubtless frequently retouched; it is of course impossible to say which were the earliest in many cases. The above however, seems to have been struck from a die with these original differences. — EDS.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXIII, p. 63.)

There are again new or undescribed medals to be inserted.

IV. CANADA. B. 1. *Medical Colleges.*

1353. *Obverse.* Within circle, an Indian drawing a bow, to right; before him a dragon; in background a log house at right and two tents at left, with the rising sun between. Inscription: COLLEGE OF PHYSICIANS AND SURGEONS OF MANITOBA | INCORPORATED 1877.

Reverse. Within circle, crossed laurel branches tied by ribbon. Field vacant. Inscription: THE LYNCH CLINICAL MEDAL | WINNIPEG GENERAL HOSPITAL

26. 42mm. Edges beaded. Struck by the Bishop Engraving Co. of Montreal. I owe rubbings to Mr. R. W. McLachlan, of that city.

B. 2. *Hospitals.*

Winnipeg General Hospital. See above, No. 1353.

B. 3. *Medical Societies.*

1354. *Obverse.* Within maple branches tied by ribbon, and on circle of blue enamel: AMERICAN PUBLIC — HEALTH ASS'N | 1898. In field, raised maple leaf of different colored enamel. Above, upon band and surmounted by crown: OTTAWA

Reverse. STERLING | ROSENTHAL (incused).

Silver. 28 x 22. 43 x 33mm. I have description from Dr. W. S. Disbrow.

V. THE UNITED STATES. B. 1. *Medical Colleges.*

1355. *Obverse.* Laureated female bust to left. In field: A DESAIDE EDIT Inscription: REPUBLIQUE FRANÇAISE Exergue: O. Roty.

Reverse. In left field a bundle of palm, laurel and oak boughs bearing a scroll, on which a tablet with 1898 Inscription: UNIVERSITE | HARVARD | — | MEDAILLE | PASTEUR Exergue: A DESAIDE — EDIT —

I owe the description to Dr. Malcolm Storer of Boston, Curator of the Harvard University collection.

B. 2. *Hospitals, etc.*

Newark, N. J.

1356. *Obverse.* Similar to No. 1088 (Maltese cross, etc.) except the centre, where is the seal of the city of Newark, below which: INCORP'D 1836

Reverse. Blank.

Brass. Semicircular button. For members of the Board of Health. Communicated to me by Dr. Disbrow.

1357. *Obverse.* As preceding, save that the inscription is above the city seal, and that there are two diamond shaped ornaments instead of stars.

Reverse. Blank.

Brass. Inspector's badge. Communicated to me by Dr. Disbrow. See Nos. 1087, 1088 and 1305.

Newport, R. I.

1358. *Obverse.* The Geneva cross, in red enamel. Above the bars, four straight bands interrupted by poppy heads. Upon them: EXTERNE — NEWPORT — HOSPITAL | 1898 (the date engraved).

¹ This medal was founded by Baron de Coubertin. *Graduates' Magazine*, June, 1898, p. 588. president of the Franco-American Union. *Harvard*

Reverse. Blank.

Gold. 13 x 13. 20 x 20mm. With pin attachment. By Tiffany & Co. of New York. For ladies following a special course in the training school for nurses.

1359. *Obverse.* The Geneva cross in red enamel, supported by four curved and plicated bands, on which: GRADUATE — NEWPORT — HOSPITAL | 1896 (the date engraved.)

Reverse. Blank.

Gold. 14 x 14. 22 x 22mm. With pin attachment. For nurses who have completed the full course of instruction.

B. 3. *Medical Societies.*

American Public Health Association. See above, under Canada.

F. 2. *Irregular Practitioners.*

1360. *Obverse.* DR. SCOTT'S | (half circle of flashes) | ELECTRIC | BRUSH

Reverse. A compass, under glass.

Brass. Box-shaped. 14. 23mm. Edge of obverse scalloped. In my collection.

VI. GREAT BRITAIN. A. *Personal.*

Dr. Francis Bisset Hawkins (1796–1895), of London.

1361. *Obverse.* Clothed bust, facing. Beneath, incused: F. BOWCHER · F. At sides of neck: 1796–1895. Inscription: FRANCIS · BISSET HAWKINS · M · D · F · R · C · P

Reverse. Aesculapius to right, seated on throne, with recumbent greyhound at his feet. In his right hand the serpent-staff; with left he grasps the right of Hercules (Sanitary Science), who stands before him. Behind, a Doric column (parts of the temple). In field, above: OB SEDVLO | CVLTAM | MEDICINAE | CIVILIS | DISCIPLINAM. Exergue: F. BOWCHER · F

Gold (value £50). 50. 77mm. Memorial medal of the Royal College of Physicians of London.¹ I owe the description to Dr. F. Parkes Weber.

B. 3. *Medical Societies.*

Royal College of Physicians, London. See above, No. 1361.

The regular sequence is now resumed:

F. c. *English Pharmacists.* (Continued.)

Harwich, Essex.

1362. *Obverse.* Arms.² THOMAS BRADSHAW (rosette).

Reverse. IN · HARWICH · 1667 | (rosette) T. B. (rosette).

10. 16mm. Edges milled. Williamson's Boyne, I, p. 223, No. 196. In my collection.

Hitchin, Hertfordshire.

1363. *Obverse.* Arms.

Reverse. W · DRAGE (1637–1669) · OF · HITCHIN · 1667 (rosette) | HIS | HALFE | PENNY | * * *

Ibid., I, p. 316, No. 114; Snelling, Copper Coins of England, p. 31, pl. 5, No. 25. He was also "a practitioner in physic." In my collection, the gift of Dr. F. P. Weber of London.

Honiton, Devonshire.

1364. *Obverse.* Arms. WILLIAM · DARBY ·

Reverse. IN · HONITON · 1663 | W · D ·

Gill, *Num. Chronicle*, 1876, Part iii, N. S., p. 254; Williamson's Boyne, I, p. 147, No. 180. In the Exeter Royal Albert Museum.

¹ To be awarded triennially after July, 1899, to British practitioners for best sanitary work during preceding ten years. Founded by Captain Edward Wilmot Williams, at the suggestion of Dr. Theodore Williams.

² As previously mentioned, the "arms" in this list refer, unless otherwise stated, to those of the London Company of Apothecaries.

Ipswich, Suffolk.

1365. *Obverse.* Arms. RICHARD . BEAVMOND . IN

Reverse. IPSWICH . APOTHECARY | R. B.

Ibid., II, p. 1084, No. 162.

1366. *Obverse.* Samuel Doner . Apothecary

Reverse. In . Ipswich . His . Halfe . Penny .

Heart-shaped. *Ibid.*, II, p. 1086, No. 176.

1367. *Obverse.* Arms. ROBERT . TVRNER

Reverse. OF . IPSWICH . 1655 | RT (conjoined).

Ibid., II, p. 1088, No. 197.

1368. *Obverse.* IN . IPSWICH | W WYE (the ww conjoined).

Reverse. APOTHECARY | 1663

Ibid., II, p. 1088, No. 199.

Kington, Herefordshire.

1369. *Obverse.* Arms. RALPH . TVRFORD . OF . 1668

Reverse. KEINGHTON . APOTHECARY | HIS HALF PENY .

Ibid., I, p. 286, No. 44.

Lancaster, Lancashire.

1370. *Obverse.* Arms. IOHN . MASHTER .

Reverse. OF . LANCASTER . 1668 | HIS . HALF . PENY .

Golding, *loc. cit.*, p. 42, No. 42 ; Williamson's Boyne, I, p. 402, No. 50.

Lincoln, Lincolnshire.

1371. *Obverse.* Arms. NICHOLAS . RODSBY

Reverse. IN . LINCOLNE | N. R.

Ibid., I, p. 463, No. 165.

Liverpool, Lancashire.

1372. *Obverse.* Arms. IOHN . PEMBERTON .

Reverse. IN . LIVERPOOLE . 1666 | HIS . HALF . PENY .

Golding, p. 43, No. 54 ; Williamson's Boyne, I, p. 405, No. 65.

London, Middlesex.

1373. *Obverse.* Arms. WILLIAM ADKINSON .

Reverse. IN . PALLES . CHAINE (Paul's Chain) | C. A.

Akerman, London Tokens 1648-72, p. 154, No. 1462 ; Williamson's Boyne, I p. 696, No. 2193.

1374-81. *Obverse.* BASIL BURCHELL | SOLE | PROPRIETOR | OF THE (between, flourishes) | FAMOUS | SUGAR-PLUMBS | FOR WORMS | N^o 79 | LONG-ACRE (between quaterfoils).

Reverse. BASIL BURCHELL | SOLE | PROPRIETOR | OF THE | ANODYNE | NECKLACE | FOR | CHILDREN | . CUTTING TEETH

Copper. 18. 28mm. Edges lined. Conder, p. 85, Nos. 133-4 ; Pye, p. 28, Nos. 3, 5 ; Prattent, No. 111 ; Neumann, Nos. 23, 110-15 ; Storer, Obstetric Medals, No. 17. There are eight well marked varieties of this token, of which the Government collection has one, the Disbrow one, and my own five.¹

1382. *Obverse.* In field, M. N. C. (Burn²) in monogram. Inscription : APOTHECARY

Reverse. In field, the cock of Aesculapius, upon a spire. Inscription : SNOW HILL

Burn, London Tokens in 17th Century, p. 213, No. 1028 ; Akerman, *loc. cit.*, p. 197, No. 1928 ; Williamson's Boyne, I, p. 750, No. 2902.

¹ Batty, I, p. 133, Nos. 806-23 and Atkins, p. 88, Nos. 179-193^b each give seventeen varieties of the above. ² Akerman gives these initials as CAM, and Boyne as AMC.

1383. *Obverse.* Bust, with queue, to left. Inscription: 1. CHING PATENTEE FOR WORM LOZENGES THE BEST MEDICINE IN THE WORLD. | SOLD IN BOXES AT $\frac{3}{6}$. PACKETS 1^s. AND IN SMALL PACKETS AT 6^d EACH.

Reverse. The British arms, with lion, unicorn, motto, etc. BY EVERY PRINCIPAL MEDICINE VENDER IN THE KINGDOM *

Copper, plated. 18. 28mm. Rim milled, and smooth. Neumann, No. 23,117; Duisburg, Supplement II, p. 27, DXCVIII^a; *Ibid.*, Cat., p. 67, No. 766; Conder, p. 218, No. 69; Pye, p. 28, No. 7; Atkins, p. 90, Nos. 197, 197^a; Batty, I, p. 134, Nos. 828-9. In the Brettauer and Disbrow collections, and my own.

1384. *Obverse.* NATHANIEL . GARDNER . AT

Reverse. IN . LEADEN . HALL . STRETE | HIS HALF PENY.

Williamson's Boyne, I, p. 653, No. 1664. This was of an apothecary, although not so indicated on the token.

Holloway. See previously, under Irregular Practitioners, Nos. 1257-1267.

1385. *Obverse.* Arms. ABRA . HUDSON, APOTHECARY . AT

Reverse. A boar. YE . BLEW . BOAR . IN . CHANCERY . LANE

Burn, p. 58, No. 293; Akerman, p. 47, No. 356; Williamson's Boyne, I, p. 554, No. 506.

1386. *Obverse.* Arms. IOHN . MICHELL . IN . BOW

Reverse. LANE . APOTHECARY | I. C. M.

Ibid., I, p. 544, No. 382.

1387. *Obverse.* An angel, between c and m over s. CHARLES . MORGAN . GROCER (He was also an apothecary.)

Reverse. HENRIETA . STREET . COVENT . GARDEN | HIS HALFE PENY.

Ibid., I, p. 626, No. 1340.

1388. *Obverse.* A horse shoe. 1666 . CLEMENT PLUMSTED

Reverse. GREAT . TOWER . HILL | C. M. P.

Ibid., I, p. 777, No. 3199. This was of an apothecary, although not so indicated on the token.

John Morgan Richards, proprietor of the following nostrum, though his name does not appear on the token.

1389. *Obverse.* A radiating calendar. At centre, between two circles: H . GRUEBER & C^o 37 . SNOW HILL . LONDON . | . PATENT . Within this: 1895

Reverse. A hand holding a pamphlet, upon which: BRITISH | MEDICAL JOURNAL | SAYS | WE HAVE SUBMITTED | LACTOPEPTINE | TO TRIAL AND CAN | CONFIDENTLY | RECOMMEND IT. Inscription: LACTOPEPTINE | FOR DISEASES OF THE STOMACH

Aluminum. Edges milled. In my collection, the gift of Dr. Wm. Frazer of Dublin.

1390. *Obverse.* IOHN . SKINNER . APOTHECARY | HIS HALFE PENY.

Reverse. In field, a plough and three birds. IN . WHIT . CHAPPELL

Akerman, p. 236, No. 2366; Williamson's Boyne, I, p. 793, No. 3423.

1391. *Obverse.* Arms. PHILIP . WETHERELL . IN

Reverse. GREAT . QVEEN . STREET . (16)69 | HIS HALF PENY. P. M. W.

Burn, p. 196, No. 922; Williamson's Boyne, I, p. 620, No. 1267.

1392. *Obverse.* A crowned unicorn. SAM . WRIGHT . APOTHECARY

Reverse. IN . GRUB . STREET . 1669 | HIS HALF PENY.

Burn, p. 126, No. 577; Akerman, p. 97, No. 848; Williamson's Boyne, I, p. 622, No. 1295.

Loughborough, Leicestershire.

1393. *Obverse.* Arms. IN . LOUGHBROUGH

Reverse. IOHN . COOPER | HIS HALF PENY.

Ibid., I, p. 425, No. 61.

Longton, Staffordshire.

See No. 1233, under Dentists.

Louth, Lincolnshire.

1394. *Obverse*. Arms. IANE . SMALL . OF

Reverse. LOWTH . 1668 | HER HALFE PENY.

Ibid., I, p. 467, No. 199.

Ludlow, Shropshire.

1395. *Obverse*. Arms. EDWARD . DAVIES . 1669

Reverse. APOTHECARY . IN . LUDLOW | HIS HALF PENY. E. D.

Ibid., II, p. 959, No. 27.

Lynn Regis, Norfolk.

1396. *Obverse*. Arms. EDWARD . BILLINGES

Reverse. LINN . REGIS . 1656 | E. E. B.

Ibid., II, p. 848, No. 67.

1397. Similar to preceding, but 1662.

Ibid., II, p. 848, No. 68.

1398. *Obverse*. Arms. ROBERT . FRAUNCES

Reverse. IN . LYNN . REGIS | R. F.

Ibid., II, p. 849, No. 81.

Malmesbury, Wiltshire.

1399. *Obverse*. Arms. ELIAS . FERRIS . APOTHECARY

Reverse. IN . MALMESBURY . 1669 | HIS . HALF . PENY. E. A. F.

Ibid., II, p. 1239, No. 111.

Manchester, Lancashire.

1400. *Obverse*. Arms. IOHN . CHARLTON .

Reverse. IN . MANCHESTER | I. C. (in monogram.)

Golding, *loc. cit.*, p. 44, No. 61; Williamson's Boyne, I, p. 407, No. 73.

1401. Wilkinson Brothers, Druggists, etc.

Batty, I, p. 552, Nos. 300-301^A.

Mansfield, Nottinghamshire.

1402. *Obverse*. Arms. ROBERT . CLEGGE

Reverse. IN . MANSFIELD . 1659 | R. A. C.

Williamson's Boyne, II, p. 910, No. 12.

Newark, Nottinghamshire.

1403. *Obverse*. Arms. HENRY . CAM . APOTHECARY

Reverse. his | halfepeny | in Newarke | 1666 | H. C.

Ibid., II, p. 911, No. 31.

1404. *Obverse*. Arms. DENIS . COOLING . AN . APOTHECARY

Reverse. his | halfepeny | in Newarke | 1666 | DC

Ibid., II, p. 912, No. 33.

Charles Moor, Druggist.

1405. *Obverse*. The Town hall. NEWARK SILVER TOKEN FOR ONE SHILLING.

TOWN HALL . 1811

Reverse. THE CURRENT VALUE PAYABLE IN CASH NOTES = T. STANSALL, CHA^S

MOOR, RICH^D FISHER, W^M FILLINGHAM, W^M READETT, AND T. WILSON.

Boyne, Silver Tokens, p. 55, No. 158; *Numismatic Magazine*, Oct., 1893, p. 85, No. 145.

Newmarket, Suffolk.

1406. *Obverse*. Arms. FRANCIS . GREENE

Reverse. IN . NEWMARKET . 1664 | F. G.

Williamson's Boyne, II, p. 1095, No. 267.

[To be continued.]

MEDALS OF WILHELMINA OF HOLLAND.

AMONG the medals struck for the ceremonies at the coronation of Queen Wilhelmina of Holland, was one which commemorates the "Battle of Flowers," which occurred on the 10th of September last, as a part of the festivities, and was quite an attractive event. The obverse has a bust of the Queen in profile to left, slightly draped about the shoulders and showing a face of more than ordinary character. Legend, on the left, WILHELMINA and on the right, in smaller letters, in two lines, KONINGIN DER NEDERLANDEN. (Wilhelmina, Queen of the Netherlands.) Reverse, Arms of the Kingdom ; — on a field azure billety or, a lion rampant of the second, holding a sword in his dexter and a clump of arrows in his sinister paw : the field at the sides of the shield is striated ; over the shield 1883 (the year of her birth). Legend, separated from the field by a circle, BLOEMEN CORSO 'S GRAVENHAGE and below, completing the circle, • 10 SEPTEMBER 1898. • (Battle of Flowers, at the Hague, September 10, 1898.) Size 20. This medal we learn was issued for sale by a Utrecht jeweller. It was illustrated in a recent supplement to the New York *Tribune*, which also showed the obverses of two other medals struck by the same concern, one for Press correspondents at the coronation, with a Latin inscription on the reverse, the other having busts jugata of the Queen and her mother, the Dowager Queen Emma (reverse undescribed).

NOTES AND QUERIES.

ORBEM AB ORBE SOLVIT.

Editors of the Journal :

IN looking over a back number of the *Journal of Numismatics* (Vol. V, No. 3), under the head of "Geographical Medals," I find that Mr. Appleton writes of two pieces, one of which he describes as follows : Obv. Two hemispheres, from each of which hangs an end of a broken chain ; one hemisphere is inscribed AMERICA SEPTENTRIONALIS the other, EUROPA, ASIA, AFRICA : above are three rings, linked together, inscribed SUMMA LIBERTAS, RELIGIO, CONCORDIA : SPONSIONE TRIPLICI above, and ORBEM AB ORBE SOLVIT below. The reverse has a wreath of very thin leaves, and over it the inscription PRIMA EPOCHA ; below, in the field, is the name J. GUERRERO

Mr. Appleton suggests, as I understand him, that this may refer to the revolution of the English Colonies in North America ; the other, which differs chiefly in the language (Spanish instead of Latin), and has SEGUNDA EPOCA, he refers to the revolution of the Spanish Colonies in South America.

I beg to suggest that this is a medal of Mexico, and the "Prima Epocha" is from 1822 to 1824, under Iturbide.

Iturbide was then a Spanish Colonel, and on 24 February, 1821, he issued a manifesto declaring Mexico free, and proposed an independent government, under a Spanish Bourbon Prince ; but Ferdinand VII regarded the movement as a rebellion, and refused to approve the plan. After much quarreling, Iturbide himself was proclaimed Emperor, May 18, 1822. Santa Anna opposed this move, and organized a revolution against him, and in April, 1823, one year later, Iturbide was forced to resign. He was allowed to retire to Europe, with a large pension, on condition that he was never to return. Attempting to enter the country in May, 1824, he was arrested and shot. Under Iturbide all the functions of government were carried on, including coinage.

I think that this explanation of the medal is rendered probable from the fact that Mexico, being the last of the Spanish possessions on the continent, by gaining its independence, justified the legend *ORBEM AB ORBE SOLVIT*, as far as Spain was concerned. Again, Guerrero was a Mexican die-sinker at that period, and his name appears on some of the Iturbide coins.

All this may be ancient history as far as your *Journal* is concerned, but as this medal has given me some trouble, and as I have searched the *Journal* files pretty thoroughly to learn about it, without finding a reply to Mr. Appleton's article of nearly twenty-eight years ago, I have concluded to send you this communication, to see if you could give me any better, or farther, knowledge of its origin and purpose.

NEWPORT, R. I., Nov. 23, 1898.

The chief difference between the two medals to which our correspondent alludes, lies as he indicates, in the fact that the legends of the second translate exactly into Spanish the Latin of the first, which has *PRIMA EPOCHA* (the first epoch), while that in Spanish has *SEGUNDA EPOCA* (the second epoch). We do not know the reasons which led Mr. Appleton to make the suggestion cited, unless he considered the beginning of the "first epoch" which marked the termination of the power of the Eastern over the Western continent and broke the chain that bound the old world to the new as symbolized on the medals, is to be found at the time when the Declaration of Independence of the United States was signed in 1776; France had already surrendered to England the greater part of her American possessions, and Spain was therefore the only other old-world power which retained a hold on this continent; although Chili declared herself independent in 1810, it was nearly ten years later before she gained her actual freedom, and at that time Peru, Mexico, and all the other Spanish possessions on the continent were in a state of rebellion. As the movement for independence of Spain began in South American colonies, their efforts to break the chain may properly be regarded as marking the beginning of the "second epoch," and very possibly that was the reason for Mr. Appleton's reference to those Republics rather than to Mexico. But this is merely our opinion. That the dies were cut in Mexico, seems evident from the name of the engraver; we do not recall any account of these medals which gives their date of issue or *raison d'être*; if the "first epoch" dates from Iturbide's accession, the "second" perhaps alludes to his overthrow and the establishment of the Republic. If one with engraved inscription within the wreath could be found, it might settle the question of its purpose. — EDS.

MEDALLIC SKITS.

A CORRESPONDENT sends us the following descriptions of three medals, and asks for an explanation of their history and purpose. Can any of our readers enlighten us? The first, in its obverse legend, suggests one of the well known Law medals (Betts 119), and for *FRS* perhaps *IRUS* was intended — the allusion being to the beggar *Irus*, whose insults to *Ulysses* were so speedily punished, in the well known episode in the *Odyssey*, but there seems to be nothing else to connect it with the Law series.

1. Obv. Solomon receiving the Queen of Sheba. The King enthroned; the Queen standing before him, and presenting her treasures; the scene is an open court, through which, to left, appear the gardens of the palace. Legend: *FRS ERIT SVBITO QVI MODO CROESVS ERAT O SOLOM SOLOM* The legend is punctuated between each word with what appear to be Hebrew letters. Rev. A cupid reclining, head to left; a city in the distance to right; to left, the trunk and lower branches of a tree, and what appears to be a treasure chest. In exergue: *TEMPVS · EDAX · RE | RV · TV · QVE · INV | IDIO · VETV ·*

The second apparently has some reference to the siege of Kaiserwerth by the Prussians and Imperialists, in the wars with Louis XIV, in 1689, and Bonn was captured by Frederick in that year.

2. Obv. Bust of Frederick III, Elector of Brandenburg, nearly facing and with flowing hair; armored and with robe of ermine. Legend: *FRIDER · III · D · G · MARCH · ET · ELECT ·*

BRANDENB · Rev. In three ovals of laurel leaves, views of KAISERS · WERT, RHEINBERG & BONN with their fortifications, the whole surmounted by a plumed helmet, and surrounded by spears, flags, etc. In exergue: A TYRANNIDE GALL · | LIBERATE | 1689.

The third is evidently a satirical piece, but we have no knowledge of its purpose, or of the individual against whom it was directed. Since this query was received we notice that one of these medals is offered in Mr. Low's coming sale. (February 20, Lot 298.)

3. Obv. Diogenes, in the costume of a century or more ago, walking to right with his lantern in his left hand and a staff (?) in his right, seeking something on the ground, while the meridian sun above sheds its rays over the field. Legend: JE CHERCHE DU COURAGE POUR MON MAITRE. (I am searching for courage for my master.) Rev. Two soldiers (?) with singular hats, facing each other, and the one at the right shaking his fist in the face of the other. Legend. FAITES VOUS CELA POUR M'AFFRONTER. (Do you do that to insult me?) Silver. Size 20 nearly. It has no date.

THE NEW FRENCH CENTIME.

THE Minister of Finance of the French Republic is about to decide on the type of the new centime soon to be coined. The engraver, Dupuis, to whom the execution of the dies for this coin has been intrusted, has submitted various designs for the reverse: the obverse will be similar to that on the five and ten centime pieces, merely reduced in size.

VERNON MEDALS.

SINCE the description of the Vernon Medal on a previous page was printed, Mr. Cleveland has found two more which are not given by Betts. These will appear in our next.

OBITUARY.

WILLIAM H. STROBRIDGE.

WILLIAM H. STROBRIDGE was born in the town of Barnet, Caledonia Co., Vermont, 9th January, 1822. He came to New York in 1853 as the agent for Fairbanks' scales; he went to Baltimore in 1860 to take a position as their Southern agent, but the war broke out just at that time, and he returned to New York and entered the Numismatic arena, where for fifteen years he stood at the head of his profession. During these years—the most prosperous in the history of the coin business in this country—he dealt largely in coins, and catalogued many collections which were sold at Bangs and Merwin's from 1861 to 1869 and at Geo. A. Leavitt & Co.'s from 1870 to 1876. Amongst the most prominent of the sales were the "Mickley," "Parmelee," "Allen," "Clay," "Lightbody," "Stenz," etc., etc. The "Stenz" collection was the last coin sale he held, and it was largely due to the great work of preparing this catalogue that he became blind; the many thousands of small silver coins that he had to examine with a powerful glass, strained his eyes and caused detachment of the retina, and in November, 1876, while in an office on Nassau Street, where he had stopped on his way home, he suddenly lost his sight. In these years he catalogued many collections of books, engravings, paintings, antiques, bric-a-brac and of Japanese art. To the collectors of antique gems, pottery and bronze, as well as collectors of objects of Japanese and Chinese art, he was as well known as to the Numismatic fraternity.

For twenty-two years he was blind, but he possessed a host of friends who rallied round him, and these years were not the least pleasant of his life. He was confined

to the house, but every day he had many callers and was seldom alone. In 1896 he had a stroke of paralysis and gradually grew weaker and weaker. For the last week of his life he was unconscious most of the time, and on the afternoon of December 17, 1898, he quietly passed away without a struggle.

To those who were most intimate with him, he presented a many-sided character :—an intense love for the beautiful, a wide field of information, a prodigious memory, and a wonderful gift of making everyone about him pleased and entertained. Often, when in conversation, he would be reminded of some poem which he had not read for many years, and would recite verbatim, page after page from the writings of Burns, or Byron, or Scott, or of some other favorite author. s.

DATE OF A DUTCH-AMERICAN MEDAL.

Editors of the Journal :—

I notice that Betts describes a medal (No. 16 Historical Medals of America) with the legend *SIDERE PROFICIENT DEXTRO NEPTUNIA REGNA* mentioned by Van Loon, I, 447, which is said by that writer to have been struck in 1596, although no date appears on the piece. Bizot, in his edition of 1690 (p. 73), did not know of any with an earlier date, but one has been found in Holland which has the date 1594 in exergue on the obverse. It was struck to commemorate the equipment of the first fleet sent out by Holland to the Indies under the direction of Corneille de Houtman, commanded by Jean Jansz. de Molenaer, but its connection with America seems to be very slight, and is due to the fact that the fleet, in attempting to find a shorter route to the East than that previously taken, is said to have touched at Brazil, and some of the vessels returned with cargoes of the woods of that country, up to that time but little if at all known to the Dutch cabinet-makers. The establishment of the true date of mintage of this piece, hitherto unknown, is however interesting.

Houtman (or his representative?) is said to have made treaties with some of the native rulers on these voyages, in memory of which a silver medal, now of some rarity, was struck in Holland. Why should not this be held to relate to America as much as the preceding?

J. R.

EDITORIAL.

"NUMISMATIC MONUMENTS."

WE are glad to see that Congress has ordered a Medal to be struck for presentation to Admiral Dewey, thus carrying out the traditions of the early days of the Republic. To promote him to be an Admiral, and to present him with a sword, were to be expected as matters of course, after such an overwhelming victory; but the time may come when the medal will be found to have done more than anything else to preserve the memory of that glorious battle. There are many Naval medals in our National Series, and some of special interest; a few commemorate contests which in their day proved the prowess of our ships and their crews as effectively as the fight at Manila; but the lapse of time brings a certain forgetfulness to nations as to individuals, and there is nothing like what has been called a "numismatic monument" to keep the record of the exploits of our soldiers and sailors—we will not say in mind, but before the eyes of the people. The dies for the Dewey Medal are in preparation, and no doubt at a proper time the Mint will be ready to supply impressions to collectors.

We have seen it stated in the public press that the officers of Shafter's army propose to have a medal struck to be given to the participants in the Battle of Santiago, which is to be made of the metal of some of the old bronze cannon which formed a part of the ancient defences of the city; still another item speaks of a medal which was struck in bronze and presented to Admiral Schley and his men, but we have not obtained descriptions of these. We have spoken occasionally, during the last year or two, of the increased attention which the press is giving to numismatics, as shown by illustrations of recent coins and medals; if to their pictures they would add a mention of the size and metal, with a brief description, it would greatly increase the interest and value of these contributions to the science; for example, within a few months the New York papers have published a number of such engravings, but we searched in vain for any other reference to the pieces, and the artist who sketched the designs contented himself with indicating the fact that there were legends upon them, but what these were, or the size of the medals we were unable to discover; by the time the full and careful description which the foreign press contained has reached us, the event which the medals set forth has ceased to have that fresh and special interest to the public which they were designed to emphasize and perpetuate. If the piece has sufficient value to make it desirable to picture it, why not give its story? The *Tribune's* recent account of three struck for Queen Wilhelmina's coronation, cited on p. 96, is an advance; it gives the sizes and a brief account, but only one reverse is described.

Illustrations of coins are especially valuable in such articles as the interesting Life of Alexander the Great, now appearing in the *Century Magazine*, written by Prof. Benjamin I. Wheeler, and his frequent use of them shows that he thoroughly appreciates this fact. It is by bringing before our people, in ways like these, the best "numismatic monuments" of the past and the present, that the artistic side of our coinage will sooner or later be improved. Good seed, broadly sown, cannot fail to produce a good harvest.

A NUMISMATIC PRIZE.

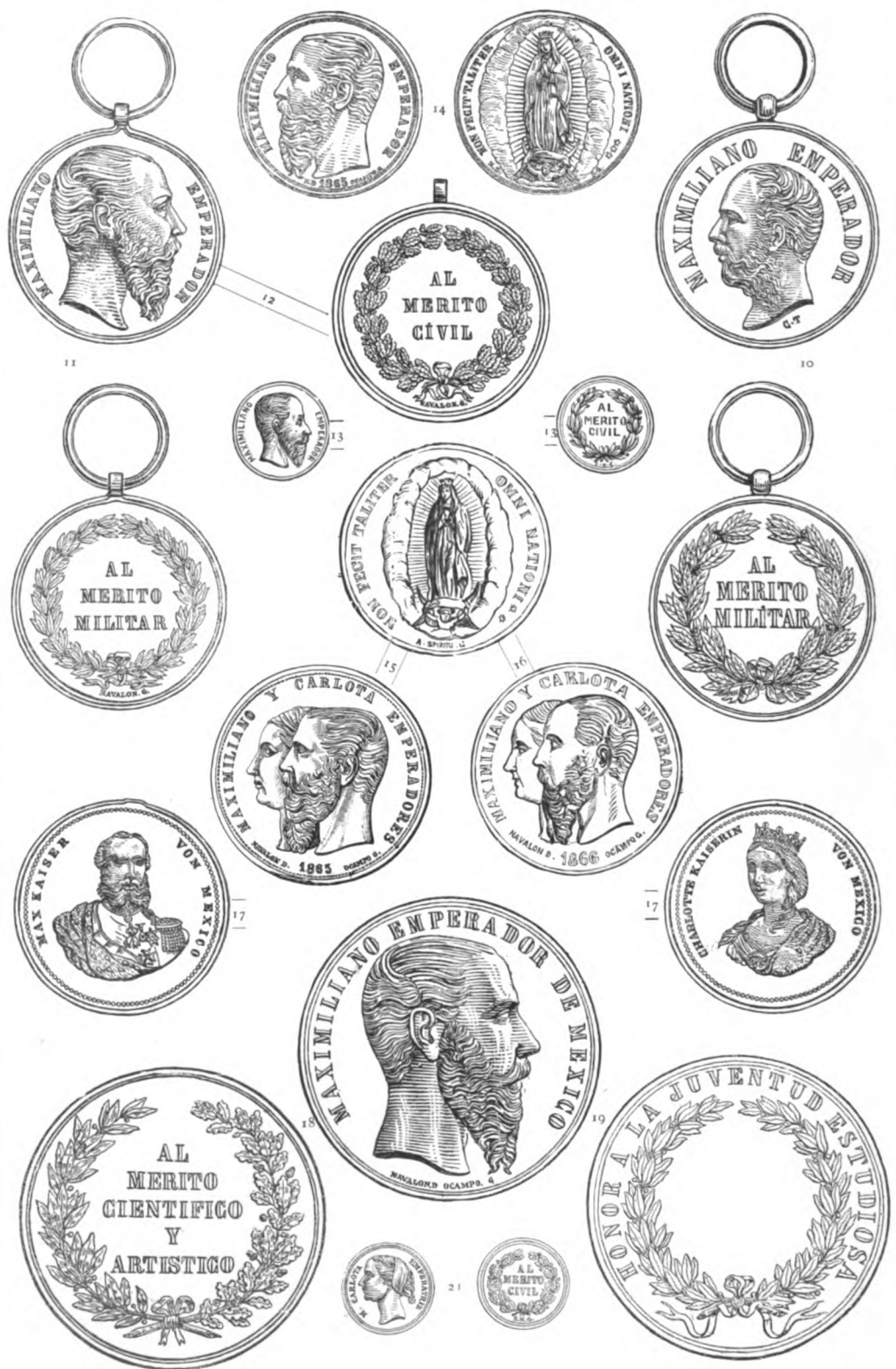
THE last number of the *Revue Belge* has an announcement of a prize of 300 francs or a complete set of the *Revue Belge de Numismatique* to be given for the best paper on Roman Numismatics, which shall be sent to that magazine. The author is at liberty to discuss the Roman Coinage, either as it includes the Consular coins, the coins and medals of the Emperors, or those which pertain to the colonies. The decision as to the comparative merit of these papers will be placed with a board of judges, composed of Max Bahrfeldt, Editor of the *Numismatisches Literatur-blatt*, of Breslau, J. Adrian Blanchet, of the *Revue de Numismatique*, Paris, and Francisco Gnecci, Editor of the *Rivista Italiana di Numismatica*, of Milan. One object of this contest is to secure for the pages of the *Revue* articles of value on Roman coinage, a subject to which it has hitherto given less attention than to other departments. With such competent judges, well known to every student for their familiarity with the subject, we cannot doubt that the decision will be just, and we hope the competition proposed will be productive of much value to this interesting department of coin study. The president of the *Société Royale de numismatique* M. le Vte. B. de Jonghe, announces his intention of instituting in the near future a similar competition for the best article on Greek Numismatics. The editors of the *Revue Belge* reserve the right to publish in that magazine the competitive papers, should they choose to do so, or to return them to their authors.

NEW ABYSSINIAN COINS.

MENELEK, the Negus of Abyssinia, has ordered coins to be struck in France, of the value of the silver thaler. The pieces are to bear on one side the portrait of the monarch and on the other the lion of Abyssinia. We learn that the coining of this money has been lately begun.

MASONIC MEDALS.

WE are obliged to defer the continuation of Masonic Medals until the April number, in consequence of a pressure of other matter.



AMER. JOUR. NUMISMATICS.

MEXICAN IMPERIAL COINAGE.

VOL. XXXIII, PL. VIII.

AMERICAN JOURNAL OF NUMISMATICS.

At mihi plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.
—Horatii, Sat. I, ii. 66.

VOL. XXXIII.

BOSTON, APRIL, 1899.

No. 4.

THE MONEY OF FOLLY AND ITS ORIGIN.



READERS of the *Journal* will probably recall the appearance in our pages of occasional references to a singular group of pieces, generally struck or cast in lead, known abroad as "The Money of Folly," but which are rarely if ever seen by American collectors; indeed we cannot recall the appearance of a single specimen at any sale, and in such inquiries as we have been able to make, we have not succeeded in learning of any American cabinet which contains one. They are, except in the northern portion of France, and in a few places across its border, almost equally rare on the Continent. Few numismatists have thought them worthy of notice, yet there is a quaintness about them in the devices they bear,—often rebuses difficult of elucidation except by one thoroughly familiar with the dialectic peculiarities and the provincial accent of that part of France where they have usually been found—which, with the fact that they afford some light on very singular mediaeval customs, seems to justify a more careful study than they have hitherto received.

The volume to which reference was made in the *Journal* for October, 1897, entitled "Unknown Money of the Bishops of the Innocents and of Fools, and of several other Singular Associations of the same Period,"¹ is the chief source of information concerning them, and perhaps exhausts the subject, though it was published more than sixty years ago, and, so far as we know, remains almost the sole contribution² to the literature of the topic. The initials of the writers are all that appear on the title page, but the author-

¹ Monnaies Inconnues des Evêques des Innocens, des Fous, et de Quelques Autres Associations Singulières du Même Temps, recueillies et décrites par M. M. J. R., d'Amiens [M. J. Rigollot]; avec des notes, et une introduction sur les espèces de plomb, le personnage de fou, et les rébus dans le moyen âge, par M. C. L. [C. Leber.] Paris, Merlin, Libraire, Quai des Augustins, No. 7. 1837. The volume is a small octavo, of pp. civi, 220, beside plates.

² Accounts of the ceremonials are given by Du Cange in his Glossary, under different terms—Festum Asinorum, Kalendae, Cervulo: by Du Radier, in his *Récherches Historiques*; by Turner, in his History of England, p. 367—and others. In England and Scotland the Feasts of the Innocents were celebrated, but leaden money does not appear to have been used, and after the Reformation at least, the Churches were not profaned by their rites.

ship was well known, and admitted. The work which they jointly prepared, illustrated with about fifty copper-plates, has careful descriptions and engravings of the devices on upwards of one hundred of these pieces, which were made from originals in the cabinet of one of the writers. In addition to these it contains a very full Introduction, discussing the use of the term "Money" as applied to tokens of this character; of pieces of lead, generally, with an interesting sketch of the personage of the "Fool," and a study of the Rebus of the Middle Ages, by M. Leber. His familiarity with the latter topic enables him to explain quite a number of these somewhat grotesque assemblages of emblems, designed to amuse and puzzle those among whom the money was scattered, and which in nearly every case had some local character that made its meaning unintelligible without a guide to explain the mystery. A cut of one of these pieces, with an interesting discussion of its meaning, by the late M. Rouyer, was printed in the *Journal* for October, 1897,¹ and its true significance most ingeniously as well as most satisfactorily explained. From the expressions of interest which that paper evoked we have been led to believe that some further notes on these pieces and their origin would be welcomed by our readers, and we propose to describe a few of them, drawing our facts from the work cited, which has never been translated into English, and is not to be found in any of our Public Libraries, so far as we can discover.

It is well known to antiquarians, especially those who are familiar with the ecclesiastical history of the Middle Ages, that in the centuries before the Reformation the custom of celebrating the Christmas Feast and the holidays until Epiphany,—or "Twelfth-Night" as it was anciently called in England,—had gradually deteriorated until they became occasions of revelry and wild dissipation. As the season approached it was customary, as early as the twelfth century, and very likely from a much earlier period, for the choristers, the sub-deacons,² and even some of the higher ranks of the clergy, to meet and elect a "Bishop of the Innocents," often a child. He was duly vested with the various emblems of his office,—the pastoral staff, the mitre, and the episcopal robes; and on the "Feast of the Holy Innocents," which occurs three days after Christmas (December 28), he was enthroned, often after a public procession, in the Bishop's chair in the Cathedral. As the festive party proceeded through the streets, entered the Church, and moved up to the High Altar for the customary ceremonials, money of lead was scattered among the crowds of spectators, in burlesque of the more valuable gifts which followed an actual investiture of a duly consecrated Bishop.

¹ The piece discussed by M. Rouyer is given with a different explanation by Leber in the volume cited above; the article which was printed in the *Journal* originally appeared in the *Revue Belge* from which it was translated for our pages.

² "Sub-deacons" were young candidates for the priesthood, who had received their first step in holy orders, but "their conduct was expressed, through the conversion of a pun, by the term *saoudiacres*, or *diacres saouls*, drunken deacons."

How far the ceremonies of these feasts had degenerated just before they were stopped by the energetic action of the chief princes of the Church we may learn from a French writer,¹ who gives the following extract from a letter written by an eye-witness at Aix, on the Feast of the Innocents, in 1645 :—

I have seen, in some monasteries in this province, extravagancies solemnized, which the pagans would not have practiced. Neither the clergy, nor the guardians, indeed, go to the choir on this day, but all is given up to the lay brethren, the cabbage-cutters, the errand-boys, the cooks and scullions, the gardeners : in a word, all the menials fill their places in the church, and insist that they perform the offices proper for the day. They dress themselves with all the sacerdotal ornaments, but torn to rags, or wear them inside out ; they hold in their hands the books reversed or sideways, which they pretend to read with large spectacles without glasses, and to which they fix the shells of scooped oranges, which renders them so hideous that one must have seen these madmen to form a notion of their appearance ; particularly, while dangling the censers, they keep shaking them in derision, and letting the ashes fly about their heads and faces, one against the other. In this equipage they neither sing hymns, nor psalms, nor masses ; but numble a certain gibberish, as shrill and squeaking as a herd of pigs whipped on to market.

It was also the custom as early as the thirteenth century, in the Cathedrals of Amiens, Laon, Noyon, and several others, to choose not only a Child-bishop of the Innocents, and to appropriate funds from the income of the Church to be spent in carrying out the revel, but also a “ Pope of Fools,” who was not infrequently surrounded by his College of Cardinals ; not satisfied even with this, we find that at Noyon, on the Vigil of the Nativity, the curates elected not merely a Pope, as at Amiens and Senlis, but a “ King of Fools ” as well. Sometimes the election was held on the octave of Christmas—the Feast of the Circumcision, January 1, and the ceremonies took place on the eve of the Epiphany. At these “ Festivals of Misrule,” which too often ended in wild carousals, the “ Pope,” or the monarch, graciously dispensed his worthless gifts of imitative coins, as did the Bishops of the Innocents.

Frequent references to these occasions are found on the records of the Continental Cathedrals, and the amount expended is often named. In 1408 the Canons of the Church of St. Peter at Lille, voted “ a crown of gold and forty-one sous ” for the occasion of the enthronement of the Child-bishop ; in 1479 the chapter at Rheims paid the cost of the performance ; in 1537 the collegiate Church of Saint Rieul voted to assume the expenses of the “ Little Bishop,” while in more than one case some of the clergy who disapproved of the mummeries, were fined or imprisoned for their action. Rigollot cites a large number of votes of a similar character to the foregoing, but these are enough to show the custom. The better opinion of the clergy, and especially

¹ Thiers, *Traité des Jeux*, p. 449.

of the higher orders whose solemn functions were so grievously burlesqued, frowned upon the practice; they endeavored to prevent the grosser excesses, but it was difficult to put a stop to sports which had been in vogue for centuries. It was positively forbidden to engage in them at Amiens in 1548, but the decree was often evaded. At Péronne the custom lasted into the seventeenth century, and until a much later date the people of Ham and a few other places had their Prince of Fools.

It is difficult to decide which of the two ceremonies is the older; but there can be no doubt that both were derived from the Roman Saturnalia,—those licentious festivities called the *December liberties*,¹ which began at a period nearly identical with Christmas-tide, so that as Selden, in his “Table-Talk” observes, “Christmas succeeds the Saturnalia; there is the same time, the same number of holy-days; then the master waited upon the servant, like the Lord of Misrule.”

With reference to the Feast of Fools it may be said that as the Feast of the Innocents was ecclesiastic in its surroundings, and instituted by the Church officials, so that of the Fools was instituted, so far as can be discovered, by laymen—the nobles,—as their contribution to the diversions of the hour, who were countenanced by the consent of the clergy to open their churches, and even to contribute towards the cost. From a very early period it was the custom of the mediaeval princes to attach to their courts a jester, usually called a “fool,” who was sometimes a man suffering from some slight derangement of mind, but more frequently perhaps, one who was expected to amuse an idle hour by his jests or his follies. This practice dates certainly from the time of Charles V, of France, and some writers claim for it a much greater antiquity; the reader will doubtless recall the faithful Wamba of Ivanhoe, who, though styled the “Witless,” showed a wonderful shrewdness on occasion. The custom lasted as late as the reign of Louis XIV, whose jester L’Angeli, according to Du Radier,—who gives a long catalogue of these officials of French princes,—is the last recorded. A relic of the practice is found even at the present day in the clowns of the modern circus, whose mingled wit and folly delight the rustic mind, and amuse the juvenile attendants on the “great moral show.”

As the Child-bishops were decked in burlesque ecclesiastical vestments, and granted liberties which early fell into license, so the buffoons had their privileges, their peculiar ornaments, and their distinctive dress. For a sceptre, they were given the “marotte,” a short staff usually adorned with bells and surmounted with a head like that of Punch; they were armed with a sword of gilded wood, and wore a peculiar cap somewhat resembling the cowl of the monk, which was also frequently furnished with bells, a short cloak, and a belted jacket having long points in place of skirts; the whole was evi-

¹ See Horace, Satires, Book II: Sat. vii.

dently designed as a parody upon the rich costumes of the noble and the ecclesiastic,—often extravagant in style and always striking in its glowing colors of scarlet, yellow and green. In some of the celebrations the Child-bishop wore instead of a mitre the peculiar head-dress which was a distinctive badge of the jester, and a similar covering was assumed by his companions, as if to show the folly of their amusement. Examples of both of these styles of head-dress are found upon the coins of the Innocents. In the discharge of his functions the jester showed no respect to rank and even less regard for sacred things. He did not hesitate to invade the Church in his Christmas revels, and to caricature its most sacred rites; and such was the laxity of the times that he was bold indeed who dared to rebuke the profanation. "The pastoral staff of the Bishop was crossed by the marotte of Momus, and the fillet of the princes of the Church encircled the capuchon of the jester."

We find that the two customs—that of the choice of a Child-bishop and that of the election of the Prince or Pope of Fools—bore many close resemblances, especially in the peculiar coins which were freely dispensed in the orgies; very few of the coins of the King or Pope of the Fools, or of the "Abbots of Unreason," as their officers were called in Scotland, have come down to us. Rigollot does not appear to have obtained many of them; with the possible exception of two or three (Nos. 23, 36, etc.), which may allude to the Feast of Fools, most of those he describes seem to belong to the "Innocents." The obverse of No. 23 has the figure of a bishop standing, mitred, and wearing the chasuble; his right hand is extended as if in benediction, and in his left he holds a simple cross (not the crosier, or pastoral staff, but having a single cross-bar at the top); the thumb and two fingers of his hand are very prominent, leaving little doubt of the intention of the designer to ridicule the act. Legend: *MONETA · ARCHIEPI · SCTI · FIRMINI* followed by an ornament resembling a crown [Money of the Archbishop of St. Firmin]. Reverse, Two figures, one of whom is vested in the costume of a fool, having on his head the "capuchon" with long ears and point, and wearing the peculiar jacket with pointed skirts described above; in his right hand he holds the marotte and his left clasps the hand of another figure opposite, dressed in a short habit such as was worn by the laymen of the period. Legend: *NICOLAVS · GAVDRAM · ARCHIEPVS · 1520 ** [Probably the name of the official, Nicholas Gaudram, Archbishop.]

There are some curious points about this piece which have not been determined; it will be seen that there is no allusion to the Innocents in the legends, which is frequently though not invariably placed upon their coins; it probably belongs to the parish of St. Firmin's, in Amiens, but the Bishop of Amiens was not a Metropolitan, and the Faculty of Theology at Paris had forbidden the assumption of the title of Archbishop of Innocents by the

revellers; it is therefore possible, though hardly probable, that this marks an evasion of their decree, by a "Feast of Fools" instead of "Innocents."

Rigollot gives engravings of several other pieces whose legends do not name the Innocents, some of which bear rebuses that have not been deciphered, and perhaps among those, there are pieces of the Feast of Fools as well as those of its congener, that of the Child-bishop. It is easy to see that the money of the latter occasions, which were recognized for centuries by the clergy, and the event entered upon their parish records, might have been preserved with more care than those of the fools, whose burlesques were more irregular in celebration, and by sufferance often conducted under the protection of laymen. It is probable that it would be easier to-day to obtain a small collection of the far more ancient pieces of lead, used in the Roman Saturnalia, than of the mock coinage of the fools of the medieval period.

Ficoroni, in his work entitled "*I Piombi Antichi*" [Ancient Lead Money], published in 1740, describes a large number of the Roman pieces which he had gathered,¹ and D'Israeli, in his paper on the "Expressions of Suppressed Opinion" (Curiosities of Literature), gives us a brief account of some of these, taken from Ficoroni; he says:—

"Among the whimsical regulations in favor of the licentious rabble there was one which forbade the circulation of money; if any one offered the coin of the State it was to be condemned as an act of madness, and the man was brought to his senses by a penitential fast for that day. . . . The mob lords, to ridicule the idea of money, used the basest metals, stamping them with grotesque figures or odd devices—such as a sow; a chimerical bird; an emperor in his car with a monkey behind him; or an old woman's head, Acca Laurentia, either the traditional old nurse of Romulus, or an old courtesan of the same name who bequeathed the fruits of her labors to the Roman people! As all things were done in mockery, this base metal is stamped with s. c., to ridicule the *Senatus Consulto* which Baudelot de Dairval in *de l'Utilité des Voyages* explains in the true spirit of this government of mockery, *Saturnaliū consulto*, agreeing with the legend of the reverse, inscribed in the midst of four *tali* or bones, which they used as dice, '*Qui ludit arram det, quod satis est*,' i. e. Let him who plays give a pledge which will be sufficient."

The obverse of Rigollot's No. 36 has two grotesque male figures, one of whom is either seated, or represented with very short legs and standing on a curious platform; opposite is a larger figure, taking his hand; both have large heads, out of proportion to their bodies; the smaller figure has the costume of a layman of the period, and the other the fool's cap, with ears, a jacket belted around the waist and having pointed skirts, while above is a figure difficult to describe; Rigollot calls it a canopy, but it rather resembles an open pod with four peas! Legend, MAISTRE · IACOBI · HOBE · EPI ·

¹ Pinkerton, in referring to Ficoroni, regrets that "Such curious remains have almost escaped the notice of medallists, and have not yet been arranged in one class, or named. A special work on them would be highly acceptable." This was more than half a century before Leber and Rigollot.

SCTI·G ✱ The meaning, is probably, that the person named, Master James Hobe *anglice*, was one of the Bishops of Fools at the Church of St. Germain of Amiens. On the reverse appears an ornate cross formed of fleurs-de-lis, within an equally ornate quatrefoil. Legend, SIT : NOMEN : DNI : BENEDICTVM : 1515 : [Blessed be the name of the Lord.]

The chief reason for considering that this and No. 23 may belong to the Feast of Fools rather than to that of the Innocents, is, as indicated above, the absence of reference to the latter, and the figures of fools which they bear. In other cases the distinction is even more difficult to discover, so great was the similarity of the ceremonials. An example of one which, by its devices, etc., might be assigned to either class, is his No. 58, the obverse of which shows a Bishop with chasuble, mitre and crosier, standing facing, while standing beside him at his left is a fool in the conventional costume ; over their heads is an object somewhat similar to the so-called canopy on the preceding, but like that having no visible means of support. Legend, as printed (this differs from the engraving, which has T for G) QOCVQAS · LIGAVE-RIS · S . . . · ERIT [Said by Rigollot to signify, Whatsoever thou shalt bind on earth, etc.] The legend is imperfect, for a portion of the piece, which may have borne the words *super terram*, has been broken off. It evidently refers to the words of our Lord to St. Peter, and was not improbably selected because of the name of the mock Bishop, as everything which brought ridicule on the sacred functions of the ministry of the Church was freely and unscrupulously used on these occasions, thus proving the words of the wise King Solomon, "Fools make a mock at sin." (Prov. xiv : 9.) The reverse shows an armorial shield of which the only charge distinguishable is a chevron between roses (?) ; the shield is surmounted by a cross. Legend, MON · PETRI · PAUTIE · EPI · I . . . NTVM · [Money of Peter Pautie, Bishop of the Innocents.] The legend of the reverse shows that it was made for a Bishop of the Innocents, while the obverse device shows with equal clearness that the two rites of folly were closely interlinked. The place of origin is not given.

On No. 68 we find a similar coat-of-arms, with a chevron between three roses or cinquefoils ; the shield is superimposed on a cross fleury. Legend, MONETA (the remainder lacking), and on the reverse a fool in costume and a Bishop vested, similar to the preceding but in different positions ; the piece is badly worn, making description difficult ; ANTHONNIVS · TALMAR · EP . . . is a part of the legend surrounding the arms. These marked similarities seem to hint at a common origin.

W. T. R. M.

[To be concluded.]



MEXICAN IMPERIAL COINAGE.

BY BENJAMIN BETTS.

[Continued from Volume XXXIII, page 75.]

10. *Obverse.* Head in profile to left, very much like No. 4, but better executed, and the beard rather longer. Beneath the head G. T (engraver's initials). *Reverse.* Wreath heavy as in No. 4, but much superior in detail and execution. Silver, copper-gilt and white metal. Size 35.

11. *Obverse.* Very much the same as No. 3, but without name or initials beneath the head. *Reverse.* About the same also as No. 3, but the wreath is heavier and much finer in detail; at bottom NAVALON. G. (name of engraver). Silver and copper. Size 33.

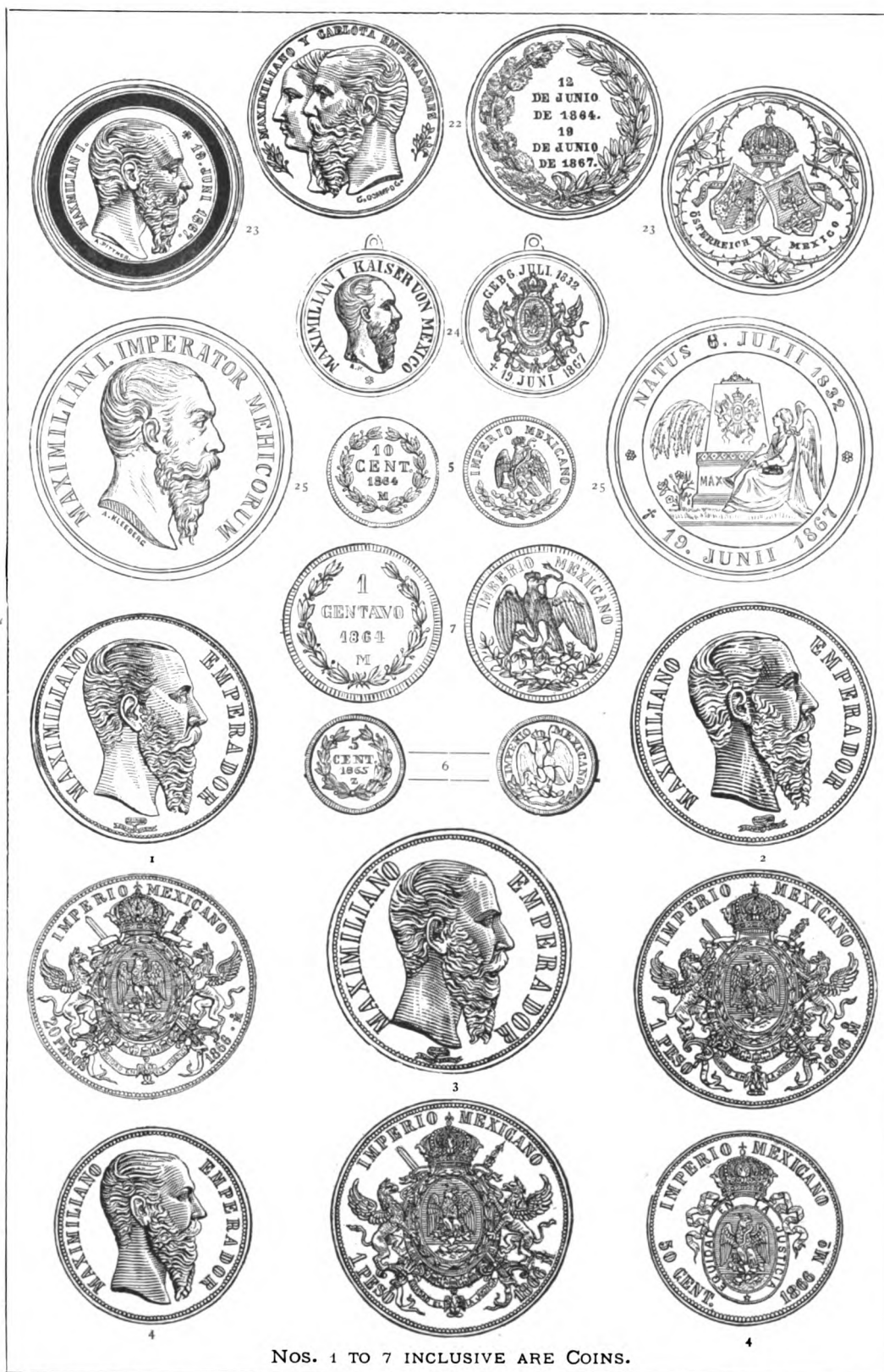
12. *Obverse.* From the same die as the last. *Reverse.* A heavy, closed oak wreath, the stems crossed and tied with ribbons; in the field an inscription in three lines, AL | MERITO | CIVIL [For civil merit, *i. e.* as distinguished from military achievement]; and at bottom NAVALON. G. Silver and copper. Size 33.

13. *Obverse.* Very nearly the same as No. 9, but from a slightly different die. *Reverse.* Within a heavy closed laurel wreath an inscription in three lines AL | MERITO | CIVIL; and at bottom S. N. G.; without eye for ring. Silver and copper. Size 15.

14. *Obverse.* Head of Maximilian in profile to left, with moustache, and heavy, pointed beard. Beneath the head N. D (designer's initials), 1865 OCAMPO. G (name of engraver). Legend: MAXIMILIANO EMPERADOR; the whole surrounded by a border of small pellets. *Reverse.* The Virgin of Guadalupe standing within an oval of clouds, at her feet an angel; to the left, close to the border, N. D. and to the right S. G. (designer's and engraver's initials). Legend: to left, NON FECIT TALITER to right, OMNI NATIONI *** ["He hath not dealt so with any nation." Psalter cxlvii: 20, Vulgate]; a border of small pellets as on obverse. Silver and copper. Size 28.

15. *Obverse.* Heads of Maximilian and Carlotta, jugata, in profile to left, the Emperor's head about the same as in No. 14. Beneath the heads, to the left, NAVALON D. to the right, OCAMPO G.; between the names is the date 1865 Legend: MAXIMILIANO Y CARLOTA EMPERADORES A border of very small pellets surrounds all. *Reverse.* The Virgin of Guadalupe as in No. 14; at the bottom A. SPIRITU. G (the engraver's name). Legend: the same as No. 14, but there are only two stars at the end. Silver and copper. Size 33.

16. *Obverse.* Very similar to the last, but the top of Maximilian's head is not so flat, and the letters of the legend, and date 1866, are larger. *Reverse.* Exactly the same as No. 15 and apparently from the same die. Silver and copper. Size 33.



NOS. 1 TO 7 INCLUSIVE ARE COINS.

AMER. JOUR. NUMISMATICS.

MEXICAN IMPERIAL COINAGE.

VOL. XXXIII, PL. IX.

17. *Obverse.* Bust of Maximilian nearly facing, but turned slightly to the right, with moustache and full beard; that on the chin being divided and flowing to right and left. He is in military costume, with mantle of ermine, scarf, and collar of the Golden Fleece; three decorations adorn the left breast, and an epaulet appears upon the left shoulder. Legend: to left, MAX KAISER and to right, VON MEXICO. A border of small pellets surrounds all. *Reverse.* Bust of Carlotta crowned, and facing three-quarters to left, with mantle of ermine; the hair in ringlets falling over the shoulders. Legend: to left, CHARLOTTE KAISERIN and to right, VON MEXICO. No engraver's name or initials. A border of small pellets as on obverse. White metal. Size 33.¹

18. *Obverse.* Head of the Emperor to the right, very much as in No. 11, except that the point of the beard is divided. Beneath the head, NAVALON. D OCAMPO. G Legend: MAXIMILIANO EMPERADOR DE MEXICO. *Reverse.* A handsome wreath of laurel and oak, the stems crossed at bottom and tied with ribbon. In the field the inscription in five lines AL | MERITO | CIENTIFI- CO | Y | ARTISTICO [For scientific and artistic merit.] Silver and copper. Size 46.

19. *Obverse.* From the same die as the last. *Reverse.* A wreath of laurel, the stems crossed and tied with ribbon, the ends of which are prolonged, and nearly touch the rim at bottom; the field is blank. Legend: HONOR A LA JUVENTUD ESTUDIOSA [Honor to studious youth.] Copper. Size 46.

20. *Obverse.* A winged figure, seated on clouds and recording in an open book. Legend: A LA APLICACION PREMIO DE HONOR [Reward of honor for application or faithful study.] *Reverse.* In wreath, LA AUTORIDAD POLITICA DE MEXICO [Literally, the political authority, *i. e.* the Government of Mexico.²] This medal was by VIVIER and designed for distribution in the Government schools. (*George S. Skilton in Numisma*). Silver and copper. Size 37.

21. *Obverse.* Fine head of Carlotta in profile to the left, the hair curiously arranged in broad bands. Legend: to left M. CARLOTA and to right, EMPERATRIZ. *Reverse.* Within an oak wreath the inscription in three lines AL | MERITO | CIVIL below the wreath S. N. G. Silver. Size 14.

It seems not improbable that this beautiful little medal may have been intended for presentation to the recipients of the Order of San Carlos which was instituted by the Empress, to be bestowed upon ladies distinguished for their charities and other estimable qualities. It is the only medal I have seen bearing the likeness of the Empress alone. The initials show the reverse was the work of Navalon.

¹ There is nothing on the piece to show the origin of this medal but the German legends (Maximilian, Emperor of Mexico, Charlotte, Empress), may perhaps indicate that it was struck in Vienna.

² For centuries the entire control of public education

in Mexico was in the hands of the clergy of the Roman Church, the ecclesiastical authority; this medal shows the assumption of control—at least nominally—by the political or civil authority, which was inaugurated by the Liberals before Maximilian went to Mexico.

22. *Obverse.* Heads of the Emperor and Empress, jugata, in profile to the left, almost identical with No. 15. Beneath the head of Maximilian c. OCAMPO G. A sprig of olive at each side. Legend: MAXIMILIANO Y CARLOTA EMPERADORES *Reverse.* A broad wreath of nopal leaves (?)¹ on the left and laurel on the right, the stems crossed and tied with a ribbon; on the lower curve of the ribbon c. o. G In the field an inscription in six lines, 12 | DE JUNIO | DE 1864. | 19 | DE JUNIO | DE 1867.—the date of the arrival of the Emperor and Empress at the city of Mexico, and the execution of Maximilian at Queretaro. Silver. Size 31.

23. *Obverse.* Head of Maximilian in profile to the right, almost exactly the same as No. 11, but smaller. Beneath the head A. PITTNER. (the name of the engraver). Legend: MAXIMILIAN I. * 19. JUNI 1867. A depression two millimeters in width surrounding the legend, is filled with black enamel. *Reverse.* An imperial crown from which is suspended by ribbons, to the left, a shield bearing the arms of Austria, and to the right another with those of Mexico. Beneath the former in a curved line ÖSTERREICH [Austria], and beneath the latter MEXICO the whole surrounded by three branches of thorn in trefoil, the ends crossed. In the outer angles of the trefoil are three branches of olive. Silver and white metal. Size 33.

24. *Obverse.* Head in profile to the right, somewhat like No. 5, but much smaller, and the beard is not separated from the neck. Beneath the head A. K. (engraver's initials, A. Kleeberg), and at the bottom a rosette. Legend: MAXIMILIAN I KAISER VON MEXICO *Reverse.* A sword and sceptre crossed in saltire behind an elliptical shield, imperially crowned, bearing the arms of Mexico with border of small pellets, and supported by griffins; below is suspended the Order chain of the Eagle. Legend: above, GEB 6. JULI. 1832 [Born 6 July, 1832] and below, † 19. JUNI 1867 [Died 19 June, 1867], with eye for ring. Copper-gilt and tin. Size 24.

25. *Obverse.* Head of Maximilian in profile to the right, similar to No. 3, but the top of the head more round. Beneath the head A. KLEEGERG (the name of the engraver). Legend: MAXIMILIAN I. IMPERATOR MEXICORUM [Maximilian I, Emperor of the Mexicans.] *Reverse.* A monument, on the front of which on a sword and sceptre crossed in saltire are the Mexican arms, imperially crowned and supported as in No. 24. At the side to the left is a branch of willow. At the base, to the right, Fame seated is facing left, in her right hand a trumpet; on the base to the left MAX, the letters terminating at the mouth of the trumpet. To the left of the base is a rose bush. Legend: above, NATUS 6. JULII 1832 below, † 19. JUNII 1867 (Dates of birth, etc., as on preceding). At each side is a rosette. A lined circle separates the legend from the field. White metal. Size 42.

¹ It is difficult to say what the engraver had in mind possibly some variety of the cactus so generally associated with the Mexican arms.—whether oak leaves or an indigenous tree or shrub—

Through an error in sending the publisher the cut for No. 13 instead of that for No. 9 as intended, it is deemed necessary to substitute the following by way of correction of the Plate.



9. *Obverse.* Design and legend about the same as No. 7, but somewhat smaller. *Reverse.* Nearly the same also, except that the wreath is heavier, and the stems at the bottom are tied with ribbon. Below the wreath s. n. g. (initials of engraver); no eye for ring. Silver and copper. Size 14.

COINS.


The coins of Maximilian, although issued from various mints during the years 1864 to 1867, are with few exceptions not plentiful, while several are of especial rarity; they consist of the Twenty Pesos in gold; the Peso, or dollar; the Fifty Centavos, or half dollar; the Ten and Five Centavos in silver; and the Centavo, or cent in copper.

As to the comparative rarity of the different issues, I feel that I cannot do better than to quote from Mr. Skilton's article in *Numisma*. Referring to the coins he says: "Of these, the gold piece is of greatest rarity." The design is the same as the dollar, but the dies were better finished, and the impressions are generally sharp and perfect. They are infinitely scarcer than any of the other coins, with one exception. Following in order of rarity we have: second, The cent struck only in 1864 at the Mexico mint: third, The half dollar struck at Mexico, 1866: fourth, The five and ten-cent pieces, struck in 1864, 1865 and 1866: fifth, The dollar, 1866 and 1867, which we have noticed from the mints of Mexico, Guanajuato and Potosi in 1866, and afterwards in Mexico only. As the Mexican dollar has always been an article of export from that country, it results that there is a Maximilian dollar of 1866 which is common, and the only very common piece treated of in this article."

There are some trifling varieties to be found among the common dollars and the small silver, but as they are unimportant only one of each denomination will be noticed.

1. *Twenty Pesos.* *Obverse.* Head of Maximilian, in profile to the right, with moustache and heavy, pointed beard. Beneath the head, on a bowed ribbon, NAVALON OCAMPO SPIRITU (names of designer and engravers). Legend: to the left, MAXIMILIANO and to the right, EMPERADOR. A border of small pellets. *Reverse.* On a sword and sceptre crossed in saltire, the imperially crowned arms of Mexico, in an elliptical shield, supported by griffins. The

¹ The *American Journal of Numismatics* for April, 1867, contains a short article entitled "Maximilian's Mint," in which the author referring to this piece says: "It is currently reported . . . that there were but ninety struck." If this be true, their great rarity is easily accounted for.

border of the shield is laurelled, and surrounded by the Order chain of the Eagle; below the shield a ribbon is suspended on which are the words EQUIDAD EN LA JUSTICIA [Equity in justice, *i. e.* in its administration?]; above all, the legend: IMPERIO MEXICANO [Mexican Empire.] In the lower left margin, 20 PESOS and opposite, at the right, 1866 • M. A border of small pellets as on the obverse. Struck only at Mexico mint in 1886. No other mint or date known. Edge  Gold. Size 36.

The dies for this piece were evidently prepared with great care, and were highly finished, and as shown above were the work of three artists, whose names or initials appear on several of the medals; on some of these *two* are to be found in combination, but in no previous instance are *three* to be found together except Nos. 15 and 16, on which *two* names appear on the obverse and another on the reverse.

2. *Peso*, or Dollar. *Obverse*. Design and legend the same exactly as the preceding, with slight differences of detail. *Reverse*. The same design and legend also, but in the lower left margin 1 PESO and opposite, at the right, 1866 M; the letters and figures of the date are somewhat larger. Edge reeded as the preceding. Silver. Size 38.¹

The dies from which this piece was struck are nearly as highly finished as were those above mentioned for the gold.

3. *Peso*, or Dollar. Designs and legends on both obverse and reverse exactly the same as No. 2, but differently executed as to details. The letters on both sides are much larger, especially on the obverse, in which the legend nearly touches the effigy at three points; on the reverse the date is crowded so as nearly to touch the lower part of the design. The dies are coarsely executed and lack finish. These dollars were coined in 1866 at the mints of Guanajuato, Mexico and Potosi, and in 1867 at the Mexico mint only — those struck at the Mexico mint in 1866 being the very common variety, from which the engraving was made. Edge the same as No. 1. Silver. Size 38.

4. *Fifty Centavos*, or Half Dollar. *Obverse*. Design and legend the same precisely as No. 2, but smaller. *Reverse*. The Mexican eagle in an imperially crowned elliptical shield, a ribbon festooned on each side at the top; on the border of the shield, to the left, EQUIDAD EN and to the right, LA JUSTICIA; a five-pointed star at the bottom. Legend: at the top, IMPERIO MEXICANO; in the lower left margin, 50 CENT. and opposite, to the right 1866

¹ A curious legend concerning this dollar may be found in the *American Journal of Numismatics*, Vol. XIII, p. 86, written by the late Dr. J. E. Nagle, of Mount Joy, Pa., which gives an account of the breaking of the dies, stating that only thirty-five pieces had been struck, and that in striking the next piece (the thirty-sixth) the dies went to pieces; that a flaw appeared before the die broke, making a marked depression in the temple of the effigy; that when Maximilian was shot, a ball entered his temple at the exact spot indicated by the flaw; and that he was in his thirty-sixth year at the time of his execution.

In reference to this Mr. Skilton has this to say, "This story in all its details is not known to the numismatists of Mexico, but they do know that such a die did go to pieces after a few dollars were struck, and that subsequent dies were far inferior to it in workmanship. . . . They are recognizable from the legend on the obverse, which is in shorter letters, the surface, proof or approximately so, and the temple of the effigy much depressed." The specimen from which the engraving was made was probably an early impression, as the indentation in the temple was not very deep, although plainly observable.

mo. A border of small pellets on each side, as on the dollars. Struck only at the Mexico mint in 1866. I have never seen a specimen of any other date or mint. They are extremely rare. Edge the same as No. 1. Silver. Size 31.

5. *Ten Centavos. Obverse.* Within a laurel wreath in four lines, 10 | CENT | (date) | (mint mark). *Reverse.* An imperially crowned Mexican eagle, with serpent in his beak, and standing on a nopal of ten leaves, two branches of olive below. Legend: above, IMPERIO MEXICANO; I have seen specimens from the mints of Guanajuato, Mexico and Potosi of 1864 and 1865, of Zacatecas struck in 1865, and of Mexico struck in 1866. I have not noticed any of other dates or mints, but there are doubtless others. Rims denticulated. Edge the same as No. 1. Silver. Size 18.

6. *Five Centavos. Obverse.* Same design as last, but smaller, and the four lines are 5 | CENT. | (date) | (mint mark). *Reverse.* Design and legend same as the preceding, but the details are somewhat different. I have seen specimens struck at the mints of Guanajuato and Mexico in 1864, 1865 and 1866, and at the mints of Potosi and Zacatecas in 1865 only. Rims denticulated. Edge the same as No. 1. Silver. Size 16.

7. *One Centavo. Obverse.* Within an open laurel wreath in four lines, 1 | CENTAVO | 1864 | M *Reverse.* An imperially crowned Mexican eagle with a serpent in his beak, and standing on a nopal of eight leaves; at the bottom, two branches of olive. Legend: above, IMPERIO MEXICANO These pieces were struck only in 1864 at the Mexico mint; they are of the highest degree of rarity, and are seldom found in good condition. Rims milled. Edge the same as No. 1. Copper. Size 25.

From the foregoing it will be noticed that the imperial coinage was the product of four mints, viz.: Guanajuato, Mexico, Potosi and Zacatecas; that the copper was coined only at the Mexico mint in 1864; the small silver, from the first three named, in 1864, from all four in 1865, and from the first two in 1866; the gold and the half dollar were coined only at the Mexico mint in 1866; the dollars being from the first three named in 1866, and from the Mexico mint only, in 1867.

It may be of interest in this connection to state that while not a single coin of the Empire bears the impress of any northern mint, dollars of the Republic were coined at the mints of Chihuahua and Durango, in 1865 and 1866,—the two *entire* years covered by the imperial occupation. Of the former, specimens exist bearing the dates of 1865 and 1866, and of the latter that of 1865. There may be others, but those mentioned are the only ones known to me.

The Republican coinage was resumed in the latter part of 1867, and I have seen examples from the mints of Chihuahua, Guanajuato, Mexico and Zacatecas.

[To be continued.]

ROMAN MINT PICTURED IN THE HOUSE OF THE VETTII.

[Concluded from Vol. XXXIII, p. 88.]

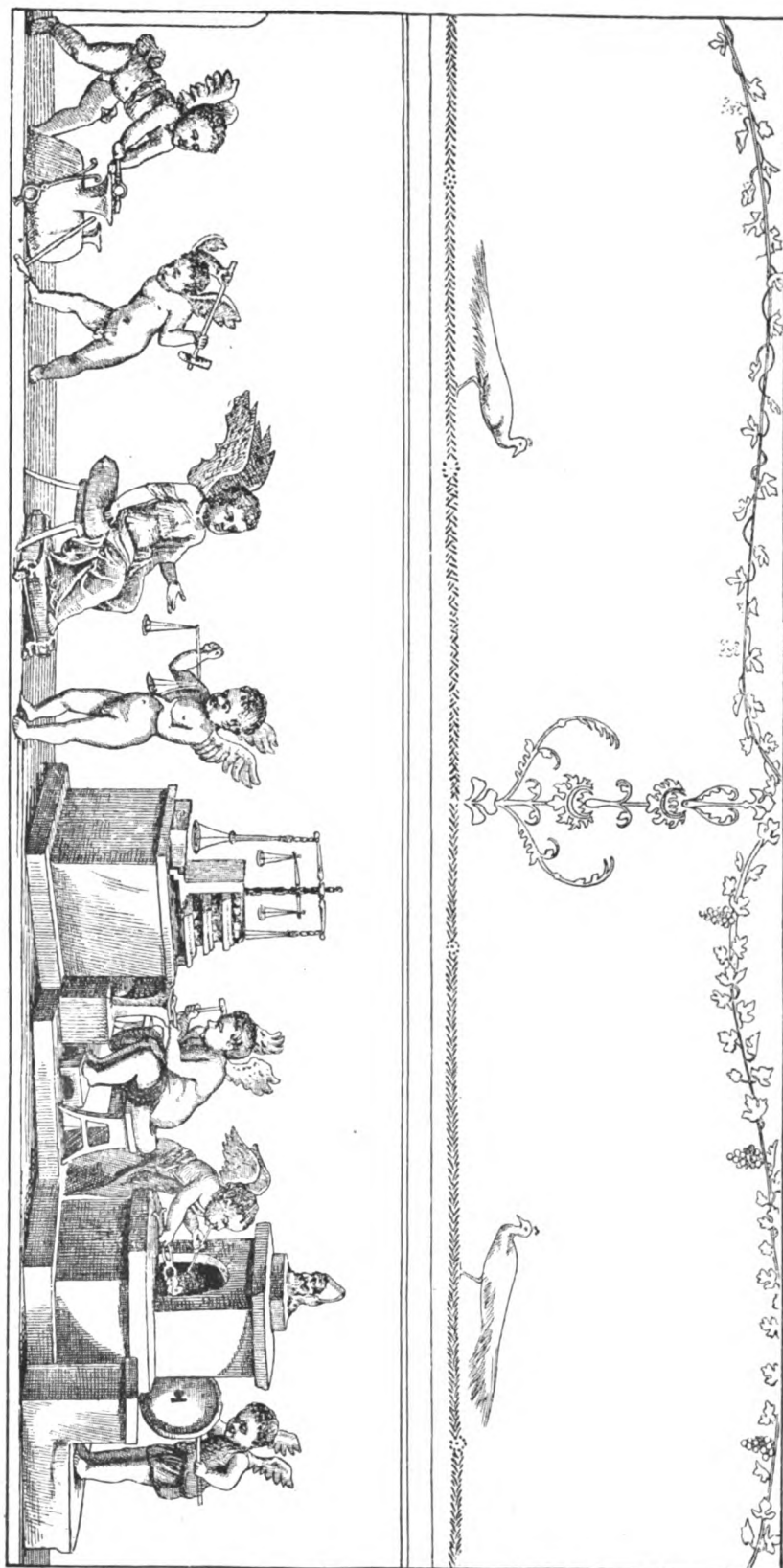
MR. TALFOURD ELY justly observes that the hammer and tongs used in striking the die, as shown in the Pompeian wall-painting, are large and heavy, the fact being emphasised by the long swing with which the Cupid fetches his blow. He farther surmises the object directly aimed at to be the upper die, held down firmly upon the lower one, with the blank in between, betwixt the nippers of the tongs. The supposition is obvious and natural, and if only the picture might be dated back a few decades, no very serious objection could be raised.

The Roman republican coins were—if I may make use of the expression—struck “free-hand,” that is, the upper die was firmly held down, either by the hand or a pair of stout tongs, the lower die being securely fixed. No attention was paid to the placing of the obverse type relatively to that of the reverse.

But about the middle of the first century after Christ there was a change, irregular placing becoming the exception. Under Nero, if not sooner, the method had certainly become fixed, the coins being struck—to use a rather illogical expression—in the inverted-vertical position, like the money of the present reign previous to the Jubilee year, *i. e.*, the impression of one side being *straight* up, that of the other *straight* down. Later again, under Hadrian for example, the types of both sides are sometimes carefully placed up together. Now, in this strictly vertical position, up or down, there is a very evident purpose, viz., that of order and uniformity. . . . In the working of the later Greek mints, the same method seems to have obtained (outside Sicily and some other regions), about three hundred years earlier. Mr. Hill suggests that regularity might have been attained sufficiently by the men always handling their working utensils in exactly the same relative position to each other from behind and in front of the anvil. This appears to be a satisfactory explanation in regard to the initial stages of the method in which regularity predominates, but does not rule. Later on, however, it becomes a uniform law, and we must, I think, assume that this could only have been effected through some mechanical contrivance by which the dies were connected, and which thus rendered marked irregularities of position practically impossible.

Our age easily overcomes difficulties of a trivial kind, such as this, by some ingeniously contrived piece of mechanism. But how would people set about solving it that do not appear to have possessed for the purpose very much beyond the commonest working appliances of the smithy? To answer the question I need not go back two thousand years, there being a paper in the *Numismatische Zeitschrift* of 1888 that teaches us how it was done at Cologne a little more than three hundred years ago. A pair of stout tongs with the two dies firmly attached to the nippers served the purpose. The coin-blank was placed between the dies, and a blow on a piece of iron, projecting upward, did the business.

Judging by the excellent photograph in my possession, I should say that this was the method followed by the Cupids of the picture. The lower nipper is placed down flat on the anvil, there being so much apparent space between it and the upper one, that we may easily imagine the two flat dies, firmly attached, together with the coin-blank lodged between. If the tongs only grasped and held the upper die in position



MURAL PAINTING IN THE HOUSE OF THE VETTI.

over the lower one, the lower nipper could not rest flat on the anvil. But the Cupid holds it so. There obviously arises this question, viz., whether the nippers, be they of the strongest and most solid kind, could bear the direct blow of the hammer. I think they would not. Yet there is a simple way out of the difficulty. A third man might have placed the head of a hammer with a square-shaped top, or indeed any conveniently made piece of metal, on the upper nipper, thus receiving the blow on it. But this third person, since he contributes nothing to the dramatic effect of the whole, might well be omitted in the picture as unimportant or even detrimental to the harmonious scheme of the composition. Similarly, the process of removing the coin-blanks from their moulds has been left out as unessential. Possibly, also, the omission is unintended, since the artist, not being in the secrets of the mint, may never have realised the need of the third man.

All this is conjectural; but I venture to think I am not straining probabilities in the endeavor to account for the fixity of position between obverse and reverse types. It is a solid fact, and must be faced somehow. I am, moreover, inclined to think that the theory is, indirectly at least, corroborated by inscriptions from the pedestals of the statutes of Apollo, Fortuna, and Hercules, erected and dedicated A. D. 115 by the personnel of an imperial mint (*Corpus Inscriptionum*, VI: p. 8, Nos. 42, 43 and 44). We are informed that there were in a certain officina—in addition to the manager (*optio*) and 16 chief workmen (*offinatores*)—17 die-engravers (*signatores*), 11 die-placers (*suppostores*) and 32 mallet-men (*malleatores*). A number of other workmen, whose functions are not defined, may have worked at the furnace (*flaturarii*) and attended to the general keeping in order of the officina. The *malleatores* and *suppostores*—as represented by the two Cupids on the left—interest us more particularly. It seems strange that the latter should have been in such a marked minority, viz., a proportion, as nearly as possible, of one to three. The picture goes only some way in accounting for the disparity in numbers, for it shows two *malleatores* and one *suppostor* engaged in the course of the whole operation. The man who, as I suppose, received the blow of a mate on the top of his hammer, is therefore, the *malleator* wanted in order to make up, almost exactly, the proportion of the two classes of workers as given in the inscription.

Other methods of contrivance might be suggested, particularly for the striking of the larger and harder bronze blanks. But since such would not bear on the design of the picture, I refrain from entering on conjectures in this direction.

In conclusion, I would venture on a conjecture of historical interest, although, doubtless, it has suggested itself already to others. Might it not be supposed that we possess in this dainty composition a picture which is connected with the family history of the Vettii?¹ Specimens of a denarius and a quinarius with the name of the gens are abundant and well known, the former, struck by T. Vettius Sabinus, about 69 B.C., with the head of Tatius, his legendary royal ancestor. Here, as in almost numberless instances, events from the history of the noble families form the theme of the republican coin types. Is it, then, too bold to suggest that the picture may have adorned the house of a Vettius as a memento of the ancient connection of the family with the mint? It would seem surprising that the central figure of the composition should ever have been misinterpreted as male; the error was, perhaps, due to the

¹ This interpretation, suggested by Mr. Grueber, has been published in *Archaeologia*, Vol. LV, p. 317.

masculine cast of the face and head. But if the picture bears on the family history, we may suppose that the features were meant to be a likeness of the ancestor and monetalis; and this alone would also account for the absence of the diadem.

Perhaps there are many such "family pictures" among the art treasures of Pompeii, if only we could read them aright. The even more charming companion of "the Mint," "the Race," coursed by Cupids in chariots that are drawn by antelopes, may be among these, recalling, perhaps, some famous contest in the circus which was won by some other member of the great house.

E. J. SELTMAN.

P. S. — My attention has been called to M. Babelon's "*Notice sur la Monnaie*" (*Grande Encyclopédie*, t. xxiv). The representation of the hinged dies (p. 112), while establishing the fact that coins were sometimes struck by means of connected dies, as suggested above, renders it unnecessary to assume the co-operation of a second *malleator* in the process of striking, and thus the only difficulty in explaining this interesting painting is done away with. — E. J. S. [*From the Numismatic Chronicle, London, 1898.*]

METAL TRADING CHECKS.

A NEW plan, which is the legitimate child of the silver craze, by which certain Western merchants are driving out "good money," is described in the *New York Evening Post*, of April 13, 1899, as follows:—

"The use of metal trading checks has become so general in some of the country districts in Minnesota as to almost supplant the use of Government coin, and a suit has been instituted against the stamping concern making the checks, to determine whether the production of them is in violation of the federal coinage laws. These checks are about the size of a silver quarter of a dollar. They are stamped with the name of the firm for whom they are made, and bear a statement that they will be received for a certain amount in trade, the amounts ranging from five cents to one dollar. Country merchants use them in exchange for produce. They are good for trade only at the store issuing them. But from the fact that the stores refuse to pay for produce in any other currency, they soon come to be accepted by all other stores, as the farmers selling produce have no other coin to spend. In this way their circulation becomes general in certain localities. The storekeepers maintain that as they have an unquestionable right to give receipts good in trade, it is immaterial whether they are written on paper or stamped on metal. The practice is a profitable one for the merchants, and it enables them to do business on borrowed capital on which they do not pay interest."

The metal on which these "trading checks" are stamped is not mentioned, and is a matter of little consequence, except from the numismatist's point of view, but whether of silver or a less expensive material does not probably affect the legal question. The curious thing about it is that at a period when the farmers in Minnesota have just enjoyed the high tide of prosperity, having received the highest prices for their crops that most of them have ever known, they should allow themselves to be imposed upon by a currency that so closely resembles the expedients of "Hard Times."

WASHINGTON MONUMENT MEDAL.

Editors of the Journal:—

I HAVE an impression of the Washington Monument Medal, concerning which your correspondent E. J. C. makes an inquiry in the *Journal* for July last (p. 29 of this volume). The monument shown is that which stands at the Green Street entrance to Fairmount Park, Philadelphia. It was erected by the State Society of the Cincinnati, of Pennsylvania, at a cost of upwards of \$250,000, and was unveiled May 15, 1897. The die of the obverse is the same as that used for the Centennial Anniversary Medal struck to commemorate the inauguration of Washington as the first President of the United States, April 30, 1789; the initial M is that of Morgan, of the United States Mint.

C. P. NICHOLS.

Springfield, Mass.

ANNIVERSARY MEDAL OF WILHELMINA.

A FINE medal has recently been struck to commemorate the completion of the first year of the reign of the youthful Queen of Holland, Wilhelmina. The obverse shows the bust of the maiden Queen, three-quarters to left, the head in profile, and crowned, the shoulders draped. Legend, on the left, WILHELMINA and on the right, KONINGIN · D · N · [Wilhelmina, Queen of the Netherlands.] On the reverse is a winged female seated, facing to the left; slight drapery falls over her knees and behind a shield with an armorial device, the point upon the ground, which is held slightly inclined to the right by her left hand; her right, extended, holds an olive branch. In the background appears a distant view of the palace at Amsterdam, and in the foreground, at the left, near the socket, is a bunch of leaves. Legend, TER · HERINNERING · AAN · DE · KRONING · V · H · M · V [In commemoration of the coronation, etc.] In exergue, MDCCCXCVIII

The foregoing description is from an engraving, in which the last two letters of the reverse legend are not sufficiently clear to be read with certainty, and the size and metal are not stated.

L.

SILVER COINAGE DISCONTINUED IN PERU.

SILVER has been minted in Peru for nearly three and a half centuries, turning forth an enormous flood of that metal. Indeed, with Mexico, this country was its principal source during the seventeenth and eighteenth centuries; but within the last year the Peruvian Mint has been closed, a historic incident of much interest in that country, though the institution has not been run even on half time for a long period. Its output gradually dwindled away till its continuance was no longer of any practical use, and so it has finally been closed and gone out of business, leaving a proud record behind it. It is interesting to notice in this connection that gold discoveries are reported in that country, destined perhaps to pour out wealth like Potosi, in which case the institution may have to be reopened on a new basis, and thus add a new chapter to its history.

HARD TIMES TOKENS.

BY LYMAN H. LOW.

[Continued from Vol. XXXIII, p. 85.]

83. *Obv.* Inscription in eight lines, H M & E I. RICHARDS | MANUFACTURERS |
 • OF • | JEWELRY | NEAR THE | UNION HOUSE | ATTLEBORO | MASS. A sprig of olive (?)
 leaves at either side. All the lines curve downward. *Rev.* From the same die as No.
 79. Borders 4. Edge 1. Metal Æ. Size 28½.

The firm by which this token was struck was composed of Henry Manning and E. Ira Richards, who were cousins; the first named was a son of Ira Richards, who originated the business of making jewelry at Attleboro, Mass., about 1815; the cousins were employed by him until 1830, when they formed a partnership under the above style, which they conducted there for a few years; they then dissolved and each carried on the same business separately; in 1837 H. M. Richards went to Philadelphia, and continued the same occupation there for five or six years. Later, I believe, he returned to Attleboro, but in February, 1863, moved to Boston, where he established himself on Green Street, and not long afterward admitted his son, Eugene H. Richards, into partnership; the father died July 19, 1886, but the son continued at the same place, with a New York office on Broadway, until very recently, when failing health obliged him to withdraw from the management. The junior partner, Edmund Ira, some years after the dissolution, admitted his son E. Ira Richards, Jr., into the firm, and opened an office in New York, on Nassau Street, and later on Broadway, while Frank Richards, another son, I believe, still carries on the business of his father at North Attleboro. Many thousand pieces were struck by these firms, and shipped in kegs to customers at prices varying from 60 to 75 cents per hundred, until the business was finally stopped, as Mr. E. H. Richards informed me, by the Government. He remarks that his father told him the pieces were early known as "Bungtowns," in that vicinity.

Some further notes relative to the origin of this word "Bungtown" have lately come to me, which may as well be given here. It is evident from various sources that the name, as applied to these pieces, was common in the vicinity of Attleboro, and the towns near Providence, R. I., more than fifty years ago, whether originating there or not. They are so styled in the *Providence Journal*, in November, 1848, which says in substance, that Bungtown was the name of a village otherwise called Barneysville, in Rehoboth, Mass., on Palmer's River. This was very likely the basis on which Prof. Schele de Vere, and Mr. John R. Bartlett in his "Dictionary of Americanisms," as cited by Dr. Green in the *Journal of Numismatics* for October, 1898, made their statement that the name came from Barneysville. That village, however, was in the neighboring town of Swansea, Mass., and took its name from a firm or individuals of the name of Barney, who built small vessels in the early part of this century on the stream now known as Warren's River, which empties into Narraganset Bay. In the correspondence referred to, these parties are said to have cast, in sand-moulds, fac-similes of the English Halfpennies of that period and circulated them as Cents; to these clumsy products the name of Bungtowns was given, from the popular name of the village where the Barneys lived; thence the title later passed to the Hard Times Tokens, unquestionably so abundantly produced in that vicinity. Whether this story is true, I do not pretend to decide, but it is plausible, to say the least, and there is no doubt of the common use of the name in that neighborhood, at the time of which I am speaking. In Judd's "Margaret," first published I believe in 1845, Bungtown Coppers are mentioned. The name, for a half century or more, has been used as synonymous with worthlessness, but if the foregoing account (which was written some ten years or more ago by a gentleman who lived in that vicinity and has recently been handed me), is correct, the original Bungtowns were intrinsically worth more than the coins they imitated!

84. *Obv.* Same as rev. of No. 80 (S. B. Schenck.) *Rev.* THIS MACHINE IS CAPABLE OF PLANING TONGING · In field, ∞ & ∞ | GROOVING, | OR JOINTING, | OR RABBETING, | 18 FEET OF BOARDS | OR PLANK IN A | MINUTE | 1834. Borders 4. Edge 1. Metal Æ. Size 28½, 29.

85. *Obv.* J. HALL WALKER & WALTON In field, IMPORTERS OF | AND DEALERS (sic) IN | HARDWARE AND | SHIP CHANDLERY | N° 17 NEW LEVEE | NEW ORLEANS | 1834

Rev. FINE CUTLERY, | GUNS, PISTOLS, | IRON, NAILS & CASTINGS | BURR BLOCKS, | MILL STONES &c. Borders 4. Edge 1. Metal B. Size 33.

86. *Obv.* S. L. WILKINS | DEALER IN | BOOTS, SHOES, | & SHOE STOCK. | HATS, CAPS, FURS &c | 22 MERRIMACK ST | LOWELL | MASS. *Rev.* Same as No. 79. Borders 4. Edge 1. Metal Æ. Size 28½.

The dies of this token were made by H. M. & E. I. Richards.

Samuel L. Wilkins is given in the Lowell Directory as a dealer in boots, shoes, hats, etc., at No. 22 Merrimack Street, in 1832; he advertised in the same year that he had a large assortment of French and American Paper-hangings. He removed to No. 21 in 1836, where he remained six or seven years, and then retiring from business removed to Bedford, where he resided before going to Lowell. His name is found in a list of "Prominent men and firms in Lowell between 1822 and 1833," but just when he began business on his own account does not appear; he was previously a clerk for a Mr. Critchett, a boot and shoe dealer.

1835.

87. *Obv.* O. & P. BOUTWELL | • | * N° 7 • | GRAND | DIVISION ST. | * TROY N. Y. • | • • 1835 • • *Rev.* * BAKERS & * above, and CONFECTIONERS. below. A sheaf of wheat; below, * T within a circle of pellets. Borders 5. Edge 1. Metal Æ. Size 28.

The borders have a short pointed milling, and at a greater distance apart on reverse than on obverse. The dies were cut by True, of Albany.¹

"O. & P." are the initials of Oliver and Phardice. Oliver began business as a baker at 314 River Street, Troy, in 1831; in 1833 he moved to 7 Grand Division Street, and in 1836 he admitted his brother to partnership; the following year Oliver withdrew and in 1839 established himself as a miller near the "Sloop Lock," continuing alone until after the Civil War. Subsequently the style was O. Boutwell & Son, and later the Boutwell Milling & Grain Co., which still exists.

88. *Obv.* A female head r. with coronet inscribed TROY Fourteen stars around border (none below head). *Rev.* BUCKLIN'S INTEREST TABLES • within a wreath of oak and olive leaves, 18-35 | — | T • (both very small). Borders 4. Edge 1. Metal Æ. Size 27½.

Dies by True. The obverse border is coarser than that on the reverse.

There were two die-cutters in Troy named True, — Benjamin C. and Daniel; judging by the appearance of their names in the Directories, the first was the elder, but whether relatives or not, I have not found. Benjamin C. was a "letter cutter," having a shop at 7 Beaver Street, and residence at 134 Lydius Street, as early as 1832; in 1834 he is called a gunsmith, and in 1835 a die-cutter, at 7 Beaver Street, "up-stairs"; in 1840 he added to his business as a die-cutter that of a "military store keeper," — perhaps making military buttons, — and his store was 88 North Market Street, if the notes furnished me are correct. In 1842-4 he was in business with J. Roseboom & Co., on Church and Division Streets, but I have not been able to trace him further. Daniel True was a die-cutter at 48 Union Street as early as 1837, and continues to do business as such at various locations, in time adding that of seal engraving, until 1856, when he seems to have been the senior partner in the firm of True & Pilkington, and his address was "Bleecker Hall;" in 1858 he was at the same location, alone; in 1868, the same name, — presumably the same person — appears as a die-cutter and steel engraver, on Hudson Street, and afterwards at 396 Broadway until 1879. The work of this engraver (whether Benjamin or Daniel is uncertain), as shown on these tokens, is not of a very high order.

89. *Obv.* A female head r. ill-shaped and poorly executed, inscribed TROY within a circle of fourteen stars uniformly spaced, bringing two beneath the head. *Rev.* Same as No. 88. Borders 4. Edge 1. Metal Æ. Size 27½.

Borders have the same difference as No. 88. Dies by True.

¹ See comments on Nos. 88 and 93.

90. *Obv.* A female head *l.* inscribed TROY, *without* stars. *Rev.* Same as No. 88. Borders 4. Edge 1. Metal \AA . Size $27\frac{1}{2}$.

Dies by True.

91. *Obv.* A head similar to No. 89, but more shapely. Fourteen stars quite distant from edge, none directly below the bust. *Rev.* Same as No. 88. Borders 4. Edge 1. Metal \AA . Size $28\frac{1}{2}$.

92. *Obv.* BUCKLIN'S BOOK KEEPING • within a wreath of oak leaves and acorns, TROY | —; below, a very small head *l.* *Rev.* Same as No. 88. Borders 4. Edge 1. Metal \AA . Size $27\frac{1}{2}$, $28\frac{1}{2}$.

This piece is rarely found struck with all parts brought out, and is often badly centered, while the border of the obverse shows re-cutting, first appearing light and scant, afterwards full and heavy. For a note on Bucklin see No. 77.

93. *Obv.* Same as No. 92. *Rev.* BUCKLIN'S INTEREST TABLES . • and within a circle of fourteen stars, 1835 | — | TRUE ALB.; an ornament above and below. Borders, *obv.* 4, *rev.* 1. Edge 1. Metal \AA . Size 28.

Why True signs himself as of Albany on this piece, I do not know. He may have had a branch office there, or Daniel, if this be his work, may have begun business in that city, as he is not found at Troy so early. It seems hardly probable that there was a third engraver of the name.

94. *Obv.* CLARK & ANTHONY | JEWELERS | ∞ & ∞ | WATCHMAKERS | N^{OS} 25 & 27 | CHEAPSIDE | PROVIDENCE | ➔ R. I ➔ | 1835 a small branch at either side. *Rev.* Same as No. 79. Borders 4. Edge 1. Metal \AA . Size $28\frac{1}{2}$.

From the late Mr. Lorenzo D. Anthony, who died in Boston (Dorchester), March 19, 1897, I learned that the firm of Clark & Anthony were in business at 25 and 27 Cheapside, Providence, R. I., from 1827 to 1836, when it dissolved and was not continued under any other style. Mr. Clark died about thirty years ago. But one order was given for these tokens, of which 36,000 were struck in Attleboro, Mass., by H. M. & E. I. Richards, of that town, at a cost of \$270.00. It may interest the reader to know that while the study of the history of these tokens was in progress, a little more than a year before the death of Mr. Anthony, one of them was submitted to him for inspection. I believe he was the last survivor of the various firms and individuals who issued the pieces of this series.



95. *Obv.* MERCHANTS EXCHANGE WALL ST. N. YORK Front view of building, with cupola. Below, BUILT 1827 | BURNT 1835 *Rev.* Same as No. 31. Borders 4. Edge 1. Metal \AA . Size 28.

The "Merchants' Exchange" in Wall Street, New York, was begun in 1825, and completed and occupied May 1, 1827; until that time the "Tontine Coffee House," on the same street, which was built by the merchants in 1792, was used as a public exchange. The building as represented on the token differs considerably from the elaborate affair which was engraved on the "shin-plasters" issued by the "Exchange Company" in 1837; the latter had on its front a much more ornate portico with six Corinthian columns, and the wings on either side were fronted by porticoes having six Ionic pillars sustaining a frieze and pediment. The bills advertised the office of "The New York Joint Stock Exchange" as located at No. 6 Tontine Building, Wall Street, but the name Exchange finally displaced that. If we can trust the picture, it was surrounded by quite extensive grounds with trees and shrubbery, enclosed by a fence and entered by a somewhat pretentious gateway. The building was destroyed by fire December 16, 1835.

96. *Obv.* Same as No. 95. *Rev.* Same as No. 33. Borders 4. Edge 1. Metal Æ. Size 28.

97. *Obv.* Same as No. 95. *Rev.* Close copy of No. 33, without the dash under CENT. Borders 4. Edge 1. Metal Æ. Size 28.

The first upright of N in CENT on fully one-half of this issue, is unfinished; the space between the left arm and the upright of T in the same word is solid, showing that the steel die gave way at that point in cutting, or early in use.

98. *Obv.* MERCHANTS above, and EXCHANGE below. Front view of new Exchange, with dome. *Rev.* NEW YORK JOINT above, and * EXCHANGE COMPANY * below. In field, within a circle, N° 6 | TONTINE | BUILDING | WALL | ST^T. Borders 4. Edge 1. Metal Æ. Size 28½, 29.

99. *Obv.* WALSH'S | GENERAL STORE | LANSINGBURGH | (N. Y.) | 1835 an ornament on each side. *Rev.* SPEED THE PLOUGH above, and • IT FEEDS ALL • below. A plough on the ground at L. Borders 4. Edge 1. Metal Æ. Size 28, 28½.

Alexander Walsh was one of the most prominent merchants in Rensselaer Co., N. Y., for more than forty years. His store was widely known as "Walsh's Museum," from the extent and variety of his stock; his "Plough Penny," struck in 1835, circulated freely through all of Northern New York. He participated in the ceremonies on the opening of the Erie Canal in 1825 by the invitation of Gov. DeWitt Clinton, whom he accompanied on the first boat, and received with the other guests one of the silver medals struck to commemorate the event. In 1839 he entertained Henry Clay at his home in Lansingburgh. He retired from business in 1846, and died August 4, 1849. He was greatly interested in agricultural matters, and a frequent contributor to journals devoted to farming and horticulture. A letter written by him to the New York Horticultural Society, and published in the *American Mail*, June 10, 1833, under the heading "Rural Cemeteries," led to the purchase and establishment of Greenwood Cemetery, Brooklyn, as is shown by the editorial remarks printed therewith.

100. *Obv.* Same as No. 99. *Rev.* Same as No. 79. Borders 4. Edge 1. Metal Æ. Size 28, 28½.

101. *Obv.* ∞ WALSH'S ∞ | GENERAL STORE | LANSINBURG (*sic*) | NEW-YORK | →1835← Branch with three leaves and twigs at either side. *Rev.* Same as No. 79. Borders 4. Edge 1. Metal Æ. Size 28½, 28¾.

The pellets around border of reverse are rather smaller than on obverse.

The three preceding tokens were struck by H. M. & E. I. Richards.

1836.

102. *Obv.* HUCKEL BURROWS & JENNINGS In field, DEALERS | IN | GROCERIES | CHOICE WINES | & C & C. below, 1836 *Rev.* BOAT STORES | AND | SHIP CHANDLERY | MAIN STREET | ST LOUIS Borders 2. Edge 1. Metal, B. and W. Size 29.

This card is found with the name of Huckel erased on the piece.

It has been impossible to obtain particulars concerning the various Southern and Western firms whose tokens have been preserved; some of the pieces are positively known to have been struck in New York, others were very likely made at Waterbury, Ct., or in New Jersey, and all were probably forwarded by sailing vessels from New York to Southern ports through the Northern correspondents of the firms using them. This theory seems to be confirmed by the comparative rarity of a number of these tokens, as well as by their condition and the different metals in which they are found. Those of this class which occasionally appear may thus be supposed to be remnants or samples retained by manufacturers, which gradually passed into the hands of collectors. Such for example, I take it, is the preceding number, as well as Nos. 82, 85, and several others which need not be particularly indicated here, but tell their own story.

103. *Obv.* Same as No. 75. *Rev.* COPY OF A GOLD MEDAL | AWARDED TO | R & W ROBINSON, | FOR THE BEST | MILITARY, NAVAL, | SPORTING, | & PLAIN FLAT | BUTTONS | 1836 All in curved lines. Borders 4. Edge 1. Metal Æ. Size 28½.

The F in OF and the E in MEDAL seem to have been destroyed in cutting, as on all I have seen these letters appear as blocks.

104. *Obv.* Same as No. 75. *Rev.* A good copy of No. 103, but the words and lines are differently spaced, and the date further from BUTTONS. Borders 4. Edge 1. Metal Æ. Size 28, 28½.

[To be continued.]

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXIII, p. 95.)

AGAIN there are new or undescribed medals to be inserted.

IV. SOUTH AMERICA. B. 2. *Hospitals.*

Paraguay, Asuncion.

1407. *Obverse.* CENTENARIO DEL HOSPITAL | 17 (with twigs) | DE | JUNIO | DE | 1888 | (beneath: A VERA) | DE CARIDAD

Reverse. FUNDACION | *—* | (an anchor, cross, and heart; by the last: A—V) | 17 DE JUNIO DE 1788

Silver. 20. 30mm. Weyl Cat., 11 April, 1899, No. 4028.

Peru, Lima.

1408. *Obverse.* Arms of the city. Inscription: CIUDAD DE LIMA

Reverse. TESTIMONIO DE GRATITUD POR SERVICIOS PRESTADOS A LOS HERIDOS (wounded) EN LA GUERRA CON CHILE 1881.

Silver. 22. 34mm. Baer Cat., Jan., 1899, No. 139.

V. THE UNITED STATES. B. 2. *Hospitals.*

New York.

Besides No. 643, there is the following:

1409. *Obverse.* Within a wreath of poppy heads, a stork, to left, with one leg flexed. Inscription: TRAINING SCHOOL FOR NURSES Below, upon a folded band: BELLEVUE

Reverse. Blank.

Gold. With pin attachment. *Century Magazine*, Nov., 1882, p. 47, fig.

F. a. *Dentists.*

Francis L. Brigham (1802–1845), of New Bedford.

This person, whose profession from 1836 until his death is given upon the authority of Mr. Lyman H. Low,¹ had been previously in the dry goods business, and issued two well known tokens, very similar to each other, relating thereto. It is unnecessary here to describe them.

Dr. Thomas Wiltberger Evans (1823–1897), of Philadelphia and Paris.

1410. *Obverse.* Bust, three-quarters facing and to left. Inscription: DR. THOMAS W EVANS DDS. At the left of bust: HIS WORK | WAS WELL | DONE At the right: DIED NOV 4 | 1897 | Æ 75

¹ The *Journal*, Jan., 1899, p. 83.

Reverse. Blank.

Plaster. Cast from a carved mold. Oval. 64 x 96. 100 x 150mm. *Items of Interest (Dental Magazine)*, XX, No. 10, Oct., 1898, p. 732, fig. 25. In the Government collection.

Dr. John Greenwood (1760—), of New York.

1411. *Obverse.* Within an oval, bust, to left. Inscription: DR. JOHN GREENWOOD . SURGEON DENTIST TO GEO. WASHINGTON . BORN 1760.

Reverse. Blank.

Plaster. Rectangular. 78 x 98. 122 x 153mm. *Ibid.*, fig. 28. In the Government collection.

Dr. William Thomas Green Morton (1819–1868), of Boston.

1412. *Obverse.* Bust, to right, slightly facing. Inscription: THE FIRST TO ADMINISTER SULPHURIC ETHER TO A HUMAN | BEING FOR THE PURPOSE OF DESTROYING PAIN 1846 Beneath: DR. WILLIAM G. T. (*sic*) MORTON.

Reverse. Blank.

Plaster. Oval. 64 x 96. 100 x 150mm. *Ibid.*, fig. 27. In the Government collection.

Dr. A. P. Southwick (—1878), of .

1413. *Obverse.* Bust, facing. Below: DR. A. P. SOUTHWICK, M. D. S. | DIED JUNE 11 1898

Reverse. Blank.

Plaster. Oval. 64 x 96. 100 x 150mm. *Ibid.*, fig. 26. In the Government collection.¹

F. c. *Pharmacists.*

1414. *Obverse.* REMEMBER | UNGAR'S HUNGARIAN | HUNYADI ARPAD | NATURAL APERIENT.

Reverse. Blank.

Glass. Rectangular. 40 x 70. 65 x 118mm. In thickness: 12. 20mm. I have drawing from Dr. W. S. Disbrow, of Newark, N. J.

VI. GREAT BRITAIN. A. *Personal.*

Dr. Sir Joseph Dalton Hooker (1817—), of London.

1415. *Obverse.* Bust, to left. Beneath: F. BOWCHER At sides: J · D · H · —
ÆT | LXXX

Reverse. Blank.

46. 72mm. *Monthly Numismatic Circular*, Jan., 1899, p. 3146, fig. Struck for the Linnaean Society of London.

The regular sequence is now resumed.

F. c. *English Pharmacists.* (Continued.)

Newport, Cornwall.

1416. *Obverse.* A bee-hive. WILLIAM . ROWE

Reverse. APOTHECARIÉ | W. M. R.

Burn, p. 265, No. 1321; Williamson's Boyne, I, p. 103, No. 51.

Newport (Isle of Wight), Hampshire.

1417. *Obverse.* The Apothecaries' arms. ANTHONY . MAYNARD

Reverse. IN . NEWPORT | A. E. M.

Ibid., I, p. 265, No. 110.

Nottingham, Nottinghamshire.

1418–1418a. *Obverse.* ARMS. JOHN . BERRIDGE . IN

Reverse. NOTTINGHAM . APOTHECARY | I. B.

Ibid., II, p. 913, Nos. 52, 53. Halfpenny and farthing sizes.

¹ The above were executed by Dr. T. S. Hitchcock, and Asst. Surg. Gen. Dallas Bache, U. S. A. of Oswego, N. Y., and were communicated to me by Col.

1419. *Obverse.* Arms. ROBERT . CRAMTON
Reverse. IN . NOTTINGHAM | HIS HALF PENY.
Ibid., II, p. 913, No. 65.
1420. *Obverse.* Arms. SAM. GARNER. APOTHECARY
Reverse. OF . NOTTINGHAM | S. G
Ibid., II, p. 914, No. 74.
1421. *Obverse.* A rhinoceros. STEVEN . GARNER . OF
Reverse. NOTTINGHAM . APOTHECARY | S. G.
Ibid., II, p. 914, No. 75.
1422. *Obverse.* Arms. IOSEPH . INNOCENT
Reverse. OF . NOTTINGHAM . 1667 | HIS HALF PENY.
Ibid., II, p. 915, No. 89.
- 1423-4. *Obverse.* Arms. IOHN PARKER
Reverse. IN . NOTTINGHAM | I. M. P.
Ibid., II, p. 915, Nos. 92, 93. Two sizes.
1425. *Obverse.* Arms. BENIAMIN . RICKARDS
Reverse. IN . NOTTINGHAM | B. R.
Ibid., II, p. 915, No. 94.
1426. *Obverse.* Arms. SAM. SMITH . APOTHECARY
Reverse. OF . NOTTINGHAM | S. S.
Ibid., II, p. 915, No. 97.
1427. *Obverse.* Same device. SAMUEL . SMITH
Reverse. IN . NOTTINGHAM | S. S.
Ibid., II, p. 916, No. 100.
1428. *Obverse.* As last.
Reverse. IN . NOTTINGHAM . 1664 | HIS HALF PENY.
Ibid., II, p. 915, No. 99.
1429. *Obverse.* A rhinoceros. SAMUEL . SMITH . APOTHECA .
Reverse. His . half | Penny . in | Nottingham | 1667
Ibid., II, p. 915, No. 98.
1430. *Obverse.* Arms. HENRY . TRUMAN
Reverse. IN . NOTTINGHAM . 1664 | HIS HALF PENY.
Ibid., II, p. 916, No. 102.
- Oxford, Oxfordshire.
1431. *Obverse.* Arms. WILLIAM . POTTER
Reverse. APOTHECARY . IN . OXON Within field : P | W A joined by scroll work.
(W. A. P. Boyne ; R. W. A. Duisburg).
Thott, Thesaurus numismatum, II, p. 229, No. 2061 ; Rudolphi, p. 127, No. 528 ;
Kluyskens, II, p. 521 ; Duisburg, p. 228, DCIV ; Williamson's Boyne, II, p. 933, No.
161. In my collection.
- Pershore, Worcestershire.
1432. *Obverse.* Arms. EDWARD . PERKINS . HIS . HALF . PENY
Reverse. OF . PERSHORE . APOTHECARY . 1664 | E. P.
Cotton, Coins, etc., of Worcestershire, p. 88, No. 58 ; Williamson's Boyne, II, p.
1282, No. 89.
- Plymouth, Devonshire.
1433. *Obverse.* Arms. MARGRET . EATON
Reverse. IN . PLIMOUTH . 1665 | M. E
Ibid., I, p. 153, No. 247.
- Preston, Lancashire.
1434. *Obverse.* Arms. IOHN . CADMAN . OF .
Reverse. PRESTON . AND . GARSTANG | HIS . HALF . PENY . 1668 .
Ibid., I, p. 410, No. 101 ; Golding, *loc. cit.*, p. 45, No. 83.

Ruthin (County Denbigh), Wales.

1435. *Obverse*. Arms. BASIL . WOOD . APOTHECARY

Reverse. IN RVTHIN . HIS . PENCE . (16)65 | 1^P

Williamson's Boyne, II, p. 1195, No. 69.

Salisbury, Wiltshire.

1436. *Obverse*. IOHN . HANCOCK . IN . NEW | I. H.

Reverse. A Turk's head. SARVM . APOTHECARY

Ibid., II, p. 1245, No. 194.

Saxmundham, Suffolk.

1437. *Obverse*. Arms. I. I. (two farthings) | IOHN . HUNT . APOTHECARY

Reverse. IN . SAXMONDHAM . 1669 | I E H (conjoined).

Ibid., II, p. 1097, No. 284.

Sheffield, Yorkshire.

1438. *Obverse*. Arms. GILBERT . HOLDSWORTH

Reverse. IN . SHEFFIELD . 1670 | HIS HALF PENY .

Ibid., II, p. 1340, No. 328.

[To be continued.]

A MARTINIQUE TOKEN.

Editors of the Journal:—

APROPOS of the interesting series now publishing in the *Journal* on the Hard Times Tokens of our own country, I take pleasure in sending you a Token of Martinique, struck in some alloy, of which copper appears to be the chief constituent. The size of the piece is 26 mm., so that the intrinsic value can not be very much less than that of the piece it represents, at the current price of silver when it was struck. The obverse shows the draped bust of a female figure with a necklace of pearls about her neck; a slight drapery is thrown over her shoulders, which are otherwise bare, but the top of the sleeve and bodice appear; her hair is braided and she wears a singular head-dress, between a coronet and a turban, but gracefully arranged. Legend, separated from the device by a circle, on the left, REPUBLIQUE; a six-pointed star over the head, and FRANÇAISE on the right; within the circle, COLONIE DE LA on the left, and MARTINIQUE on the right. On the reverse is a wreath of laurel on the left and palm on the right, the stems crossed and tied with a double bow of ribbon, enclosing the inscription in three lines, BON POUR | I FRANC | 1897; just above the knot in very small letters, A. BORREL Legend, CONTRE-VALEUR DEPOSEE AU TRESOR Borders, crenelated.

This reverse legend therefore shows that the piece is simply a token for convenience, virtually corresponding to our silver certificates, with the difference that this is of metal while ours are of paper. It is difficult to understand why these tokens were uttered, and the reverse legend seems to indicate that there was a similar stringency in Martinique in 1897 to that in the United States in 1837-40, requiring the use of Necessity-money.

N.

MARYLAND has honored her son, Admiral Schley, by presenting him an elegant medallic decoration, brilliant with more than three hundred diamonds. The obverse has the arms of the State, in gold enriched with enamel. The reverse has an outline of the Admiral's flag-ship, the Brooklyn. The whole affair, rich with gold and gems, is no doubt very elegant from the jeweler's point of view, and as a gift, generous, but we should suppose, a very white elephant for the gallant sailor.

MASONIC MEDALS.

[Continued from Vol. XXXIII, page 66.]

MCVII. Obverse, On the field is an ornate G behind the square and compasses extended, the points of the latter upward; above the angle of the square is the radiant All-seeing eye, with a crescent moon and stars on the right and the meridian sun on the left; on the right, extending from the end of the square to the right point of the compasses, is a ladder, and on the left, in a similar position, a rule (?); in the centre of the field, a level, the top of which appears above the joint of the compasses and the plummet below; beneath the G are the open Bible in the centre, a trowel on the left, a gavel and mason's hammer on the right, and an apron (?) decorated with the square and compasses at the bottom; two short pillars with ornate capitals form the sides. Legend, on a circular band above, extending from one pillar to the other, AMOR, HONOR ET JUSTITIA. [Love, honor and justice]; on the left arm of the square, NOUS VIVONS and on the right, SUR L' EQUERRE. [We live upon the square.] The lower edge is formed by a semi-circular band, left plain for engraving; an ornate loop, pierced, at the top of the planchet. Reverse, The sides are formed by two pillars, as on the obverse, from which springs an arch, masoned, with a keystone at the top; from the base of the keystone hang the compasses, the points extended upon an arc, and enclosing the meridian sun; on the right is a sword, its hilt near the terminal of the arc and the point near the keystone; a ribbon floats from the joint of the compasses to right and left; under the arc is a radiant equilateral triangle, the point in base between the two smaller squares of the forty-seventh problem of Euclid; the larger square rests upon the socket; on the left of the problem is a rule and square, above which is an open right hand, palm to the front; on the left, the crescent moon, stars, a ladder of three rounds, and a closed hand grasping an indistinct object; the exergue is filled with a mosaic pavement. Legend, on the lower edge, VIRTUTE ET SILENTIA [In virtue and silence]. The symbols and working tools which crowd the field are entirely out of proportion to each other, so that the rule may be meant for a ladder on the obverse and *vice versa*, thus giving a very quaint effect to the devices. Silver, probably a cast, and very rare. Length 31, width 25, as engraved.¹

MCVIII. An "open medal" (struck on a thin planchet and the field removed) resembling the "Price Medal" (LXI) but from a different die, and with some of the emblems differently arranged. Obverse, A ring on which AMOR HONOR ET JUSTITIA [Love, honor and justice], on the upper portion. N on the left, E at the top between HONOR and ET, S on the right and W at the base; from the inner edge of the ring at the base rise two short pillars, the bottoms plain, the upper half fluted, surmounted by ornate capitals, on the

¹ For my knowledge of this I am indebted to Bro. itself is in the Kenning collection, and very likely dates W. J. Hughan, who sends me an engraving. The piece from the middle of the last century.

top of which is a level; the square is placed angle upward, and the compasses (but not the Bible as in LXI) above the pillars; the joint of the compasses and the top of the level, together, nearly in the centre; a ladder of nineteen rungs rises diagonally upward from the base of the left pillar, surmounting the base of the level, and touching one arm of the square which is longer than the other; a plummet on the right drops from the top of the ladder and its base rests on the corner of the Bible — of which the back is shown; the crescent moon in the space between the plummet and ring; a trowel from the base of the right pillar touches the ladder with its point; on the right is a radiant sun with human face, resting on the handle of a gavel, which is placed perpendicularly, its head nearly reaching the capital of the left pillar; a single pen above a scroll in the space at the left. Reverse, Similar to the obverse, but the ladder becomes a 24-inch gauge, surmounted by the left arm of the level; the Bible has conventional lines or verses. Legend, above, on the left, A M and 5766 on the right, the All-seeing eye between; below, SIT LUX ET LUX FUIT. [Let there be light and there was light.] A loop at the top for a ribbon. Silver. Size 20.¹

MCIX. Obverse, Her Majesty Queen Victoria in royal robes, enthroned, crowned and facing; in her right hand the "sceptre with the dove," and in her left the "mund"; the back of the throne has the British lion on its top at the right and the unicorn on the left; above is a radiant circle enclosing a five-pointed star; in the foreground, on the right of the Queen, and on the front step of the dais on which the throne is placed, stands the Prince of Wales, facing slightly to the left and vested as Grand Master, the gavel in his right hand, his left behind him; on her left stands the Duke of Connaught, also in Masonic costume, with a gavel in his right hand and his left resting upon his hip; he turns slightly toward the Queen; in exergue, an ornamental device of leaves, etc. Legend, on a band separated by a line from the field, and divided at the top by the rays above the throne, TO COMMEMORATE THE 60TH YEAR OF H. M. THE QUEEN'S HAPPY AND PROSPEROUS REIGN. Reverse, The arms of the United Grand Lodge of England, dexter, those of the "Moderns," the compasses extended on a chevron between three castles, and sinister, quarterly, the arms of the "Ancients," a lion, ox, man and eagle, etc., as frequently described; crest, the ark of the Covenant between cherubim; supporters, two cherubim, their wings next the shield elevated and the tips joining above the crest; motto, on a ribbon with triple fold, on the outer folds of which stand the supporters, AUDI VIDE TACE a word on each fold [Hear, see, be silent]. Beneath, in small letters, KENNING (the publisher). Legend, separated from the field by a double circle, above H. M. THE QUEEN, CHIEF PATRONESS R. M. I. G. and below, completing the circle, G. PATRON . R. M.

¹ In the Lawrence collection. This is of English origin, and may be the Creigh piece mentioned in Note 20 to XXXIII. This is in remarkably fine condition; the crowded arrangement and curious lack of proportion between the emblems, marks all the English medals of this period.

I. B. V. PATRON. R. M. B. I. (The abbreviations indicate the Charitable Masonic Asylums for girls, boys, etc.) Bronze. Size 48.¹

MCX. Obverse, The arms of the Grand Lodge of New Brunswick: Per pale, dexter, gules, a chevron argent, between three pine trees proper; sinister, quarterly, azure and or, a cross quarterly (probably argent and vert, but the colors are not indicated) between the quarters: in the first quarter a lion rampant, or: in the second an ox passant sable: in the third a man with hands elevated, vested vert, and robed gules, lined with ermine (the medal does not attempt to show the colors of the dress, but I follow the arms of the Grand Lodge of England from which these are derived): in the fourth an eagle displayed or. Crest, an ark, on either side, cherubim proper, kneeling, with the motto above in Hebrew, "Holiness to the Lord." Supporters, on either side, cherubim proper. Motto, on a ribbon under the arms, AUDI VIDE TACE [Hear, see, be silent]. Legend, above, CENTENNIAL OF FREEMASONRY and below, NEW BRUNSWICK. Reverse, The arms of the Province, but the charges only, without the colors, are given: Quarterly, 1. A fish naiant in chief, in the field a barrel and other devices not distinct enough to be made out. 2. The sun in splendor over a forest of pines. 3. A ship under full sail, to the dexter side. 4. Two beavers one above the other. Crest, the royal crown of Great Britain. Supporters, on either side, a stag salient proper. Motto, O FORTUNATI QUORUM JAM MOENIA SURGUNT. [O happy people whose walls are now rising: Aeneid, I: 437.] Legend, the dates above, 1784, and below 1884, in Roman numerals. This medal was suspended by a swivel and chain to a clasp. Silver, bronze, and white metal. Size 24 nearly.²

A SYRACUSAN MEDALLION.

(From LES TROPHÉES by J. M. de Heredia.)

ETNA matures e'en now the golden purple wine,
Of which, in days long gone, Theocritus drank deep;
Yet vainly would the poet now his vigil keep
For those of whom his verses sang the grace divine.
Fair Arethusa, by quick turns an honored bride
Or slave despised and spurned, losing her clear-cut face,
Finds mingled in her veins, of Greek blood scarce a trace,
But Saracenic fire, with lordly Angevin pride.
Time ruins all. O'er shattered tower and shrine we muse.
Bright Akragas lies shadow-like, while Syracuse
Sleeps 'neath the azure shroud of her indulgent sky.
Alone the metal, which love's skill could glorify,
Has kept, in full perfection on a coin displayed,
The deathless beauty of a pure Sicilian maid.

F. S. B.

¹ Struck in London on the occasion of the Queen's "Diamond Jubilee."

² Struck for the celebration of the Centennial of the Grand Lodge of New Brunswick; I have been informed that the dies were made in Philadelphia.

MEDAL FOR THE VICTORY AT MANILA.

A FINE medal has been struck in commemoration of the brilliant victory of Admiral Dewey over the Spanish fleet in Manila Bay, May 1, 1898, impressions of which are to be given to each officer and man who was engaged in the battle. The obverse has a fine bust of the Admiral in profile to right, in uniform; the field above his shoulders is filled with an inscription, in ten lines, all but the first divided by the bust (the separation we indicate by a short dash, which does not appear on the piece): THE GIFT | OF - THE | PEOPLE - OF THE | UNITED - STATES | TO THE - OFFICERS | AND MEN - OF THE | ASIATIC - SQUADRON | UNDER THE - COMMAND | OF COM - MODORE | GEORGE - DEWEY Under the last word on the right is an anchor within a wreath, and a five-pointed star below. Border pearly. Reverse, A sailor, facing, naked to the waist, with a handkerchief confining his hair, tied behind; he is seated on a gun; his arms are extended, and he grasps a staff, from the right of which a flag falls across his knees and downward behind the muzzle of the gun; his feet are bare, the right resting on a rope beneath the gun, and the left upon a small tablet, designed, we presume, to receive the name of the recipient. Legend, IN MEMORY OF THE VICTORY OF MANILA BAY. At the bottom, completing the circle and curving to the edge, on the left of the tablet, MAY 1 and on the right, in similar position, 1898. Border plain. Our description is made from a photogravure in a recent number of *Munsey's Magazine*. The figure is well conceived and the whole execution very creditable to the designer, — Daniel Chester French.

ANNUAL ASSAY MEDALS OF THE UNITED STATES MINT.

By EDMUND J. CLEVELAND.

[Continued from Vol. XXXIII, p. 88.]

39. 1899. *Obv.* Civilian bust of the President to left, dividing the legend WILLIAM | M^cKINLEY. *Rev.* Shield of the United States charged with a balance (typical of the work of the Assay Commission); below, an American eagle volant; above, for a crest, the bust of Minerva to left; the shield and crest within, and the wings of the eagle overlapping a wreath of laurel, outside of which the legend: UNITED STATES MINT above, ANNUAL ASSAY 1899 below. Silver. Size 21. 33 $\frac{1}{2}$ mm.

Of No. 3, of this series, 1867, trial impressions were struck in nickel. Nos. 5, 1869, and 9, 1871, were struck in silver, and 37, 1897, and 38, 1898, in bronze. My thanks are again due to Col. Bosbyshell for assistance in the description.

NOTES AND QUERIES.

THE United States Government proposes to aid the Commissioners in charge of erecting the LaFayette Monument by striking a special issue of fifty thousand pieces of the nominal value of a Dollar. These will have on the obverse the heads of Washington and LaFayette, and on the reverse a representation of the Monument to be erected at Paris. The only legend will be the customary UNITED STATES OF AMERICA with something to indicate that it is a special issue, but the exact words have not been fully decided upon. The design accepted was by Charles E. Barber, the Engraver at the Philadelphia Mint, and we learn that the Treasury officials regard it as eminently successful. Some difficulty has arisen about the date which is to be placed upon the pieces; the Commissioners are anxious to get them as soon as possible,

in order to place them on the market, and yet they are said to wish them dated 1900. As this is contrary to the practice of the Government, as well as to numismatic precedent, Secretary Gage has not yet consented, and it is to be hoped he will not do so. Congress has appropriated \$25,000 for the purpose of striking the coins, and out of this gift and the enthusiasm of collectors, the Commissioners expect to receive \$100,000; but with the memories of the Columbian souvenir Half-Dollar and the Isabella Quarters, to say nothing of the recent advance in the value of silver, we doubt if the hopes of the Commission will be realized. M.

DOLLARS OF 1898.

IN the Catalogue of Chapmans' Seagrave Sale, (Lot 237,) June 30, 1898, it is stated that only 860 proof sets, and *no* other standard dollars, were coined at the United States Mint in 1895. Is this statement correct, and on what authority is it made? E. J. C.

 OBITUARY.

EDOUARD FROSSARD.

It is with deep regret that we record the death of Mr. Ed. Frossard, which occurred at his home in Brooklyn, N. Y., on the evening of Wednesday, 12 April, 1899. He had been confined to his house for several weeks by an attack of rheumatism, but no serious result was apprehended until a short time before his death, when the disease took an unfavorable turn; complications arising, he failed rapidly, and after great suffering passed away.

Mr. Frossard was born in Switzerland, near Lake Lemman, in 1838, according to a sketch of his life in "The Numismatist," published in 1892. Receiving a good education in his native land he came to America in early manhood, and became a teacher of languages in Brooklyn, N. Y. When the Civil War broke out, he enlisted in the 31st N. Y. Volunteers, in which he served with distinction; he was several times named in General Orders for bravery in battle, and was promoted from lieutenant to acting colonel, and served for about six months as Judge Advocate of a General Court Martial at Fort McHenry, Baltimore. A wound, received at St. Mary's Heights, finally obliged him to relinquish his commission, and he returned to Brooklyn and resumed his profession, teaching in the Young Men's Christian Association Classes for a time, and establishing a school at Irvington-on-the-Hudson.

In 1872 he became interested in numismatics, and for a time edited the *Coin Collector's Journal* and later published the bright little paper *Numisma*, and finally returning to Brooklyn became a dealer in Coins and Medals, conducting more than a hundred successful sales, devoting the last years of his life to this business. He was recognized as an authority in the departments to which he chiefly devoted his attention, and was remarkably expert as a Cataloguer. He published a Monograph on United States Cents and Half Cents, which attracted considerable notice for its careful descriptions, and was the author of several brochures on Coins and Medals, — his latest work being a descriptive list of the varieties of the series of Franco-American Jetons, which was published only a few months ago.

His acquaintance with foreign dealers enabled him to secure consignments of many valuable pieces from abroad, and collectors of Masonic, Medical, and Historical Medals often availed themselves of his services in enriching their cabinets. One of his latest enterprises was the securing of the original sketches and portraits of Revolutionary celebrities, made by Trumbull, together with numerous valuable

historical relics of the period, gathered by that artist; in these he was greatly interested, and a large portion of them he disposed of to collectors, not long before his death, to the satisfaction of those with whom he dealt.

Mr. Frossard was an active member of the American Numismatic and Archæological Society, and of U. S. Grant Post, G. A. R., many members of which attended his funeral. His interment was at White Plains, and was conducted by Solomon's Lodge, of which he was also a member. He leaves a wife and two children, one of whom continues his father's business.

HENRY GRISWOLD SAMPSON, for many years a dealer in coins and medals, at Broadway and Fulton Streets, New York City, and at one time enjoying a large auction patronage, died of pneumonia at his home 227 Hayward Street, Brooklyn, in February last, aged 59 years. He was born at Grand Island, Vermont. He leaves a wife, but no children.

EDITORIAL.

THE NUMISMATIC CHRONICLE, LONDON.

THE London *Numismatic Chronicle*, Part I, for 1899, reached us April 15. It contains an interesting discussion on the seated figure and its adjuncts, as seen on certain silver coins of Rhegium, by Mr. E. J. Seltman, whose valuable paper on the picture of a Roman Mint in the House of the Vettii, which appeared in a recent number, we have reprinted in the *Journal*,—concluded in this issue. There is an article on the Swiss Bracteates in the British Museum by Mr. C. R. Peers, and a very full account of the Coinage of the Isle of Man, written by Dr. Philip Nelson, which covers fifty pages: these two articles are fully illustrated.

Mr. Nelson discusses at some length the origin of the curious emblem of the Island—the triquetra or triskelis, three mailed legs flexed and conjoined at the thigh—and mentions one of the theories suggested to explain its adoption there, saying that it has been attributed to Alexander III, of Scotland, King of Man and the Islands, 1266–1286, who married a sister of the Queen of Sicily, so that by this alliance the ancient Sicilian emblem was carried thither. This is interesting, and we think will be new to most American collectors: but we are hardly prepared to accept his suggestion, if we understand him correctly, that this device as used either in Sicily or the Isle of Man, had reference to the geographical position of either of these islands, as to the neighboring countries, which he seems to imply is corroborated by the legend QUOCUNQUE GESSERIS [*jeceris*] STABIT. So far as Sicily is concerned, we are disposed to adhere to the old belief, which is based on the account which has come down from Pliny's time,—who tells us that Sicily derived its name "Trinacria" from its three principal promontories, Pelorus, Pachynus, and Lilybaeum,—and to find in the triskelis, *as used in Sicily*, either an allusion to these cliffs, or a modification of the swastika (the cross with four arms each bent at an angle), both of which explanations are mentioned by Mr. Nelson, but that of the reference to Trinacria's promontories he rejects, except as "a secondary attribution." His arguments do not convince us; probably he does not seriously attach any great importance to the geographic significance himself, for he cites well-known instances of an earlier use of the device on coins of other places—Aspendus for example, in Pamphylia, Asia Minor, on which he finds the first humanized form of the symbol as early as 500 B. C., but where the geographic position of the city has no perceptible bearing, and Mr. Nelson claims none. Sir Charles Fellows' "Coins of Ancient Lycia," on which the device in various forms was often used, and M. Six's learned paper in the *Revue Numismatique* in 1886, show clearly enough, were that necessary, that the triskelis did not originate in Sicily; but neither Mr. Nelson nor anyone else to our knowledge pretends that it did. Schliemann frequently found it in his excavations at Troy and

occasionally at Mycenae (see p. 77 of his *Explorations* at the latter site), and a Sanscrit and a Chinese origin have been claimed for it; it is doubtful if any other symbol can boast a greater antiquity.

We may therefore believe, that the peculiar outline of the coast of Sicily suggested its adoption there, just as in mediæval times some familiar charge well known to heralds, and long in use, was adopted by a knightly family, with a "difference" in tincture or position in its arms. To this Mr. Nelson, as already remarked, would probably agree, for he does not claim that geographic location has any general bearing on the use of the device and possibly regards its appearance on the coins of Man as a mere coincidence; and he further observes that the idea that this singular figure had a phallic origin "is fairly feasible."

We should have been better pleased with his paper had he given due credit to an American cataloguer, who is also a fellow-member of the London Society, for first calling attention to a piece belonging to this series, — a date (1721) and variety which had until then escaped notice, — and to whom we have reason for believing Mr. Nelson was indebted for his knowledge of its existence. See Lot 85, page 10, of the Bartlett-Warner Sale, catalogued by Mr. Lyman H. Low, printed in January last, and sold February 20, 1899. This is described in the *Chronicle*, page 52, without credit, by Mr. Nelson.

INTERNATIONAL NUMISMATIC CONGRESS.

It is proposed to hold a Numismatic Congress in Paris during the coming Exposition of 1900, now preparing in that city. The *Société française de Numismatique* of Paris has issued the preliminary call for this Congress, which will assemble in June of next year; and in order to give the needed time for the preparation of papers, and to make the necessary arrangements therefor, it invites those who desire to participate, to forward the titles of the subjects they desire to discuss, in order to give them a place on the programme, and thus render all possible aid in making the Congress a success. It is also planning to publish a full account of the sessions, and the memoirs presented, in a volume, of which the subscription price has been fixed at 20 francs. The general arrangements for this Congress have been entrusted to an excellent commission, of which the Count de Castellane has been named President, M. de Marchéville Vice-president, assisted by MM. Louis Blancard and E. Lalanne. M. J. Adrien Blanchet, the accomplished editor of the Society's journal, has been appointed Secretary-general of the Commission, and may be addressed at 164 Boulevard Pereire, Paris, France. We hope that American numismatists, who may contemplate a visit to the Exposition, will time their arrival so that they may have an opportunity to participate in the sessions, which promise to be of great interest to the lovers of the science.

THE ASSAY MEDALS.

By an oversight we neglected to say, in the last number, that the description of the Assay Medal, there given, was designed to correct an earlier description in the same volume, where an error occurred in stating the size, due to a misunderstanding. The correct size is 21 American scale, or 33 $\frac{1}{2}$ mm., and all the Assay Medals are hereafter to be struck of uniform size; it is also in contemplation to strike a few impressions for collectors. This is certainly a step in the right direction, although we think that a far better defence might be made for restricting the Assay Medals to the members of the commission annually appointed to visit the Mint, and to the officials chiefly interested, — with a possible extension of the gifts to similar officials abroad, — than can be adduced in support of the policy, so long adhered to at the Mint, of defying the positive direction to supply incorporated Numismatic Societies with specimens of pattern pieces when requested. With regard to the latter point the position of the *Journal* is well known, and the only reply to its arguments that ever has been, or that can be made, is the curt question of Tweed, "What are you going to do about it?" Unfortunately we can only protest.

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— *Hor., Sat. I, ii. 66.*

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VOL. XXXIV.

BOSTON, JULY, 1899.

No. I.

THE MONEY OF FOLLY.

[Continued from Vol. XXXIII, page 107.]



ECCLESIASTICAL controversies are of all the most bitter, and there are three pieces given in the work on the Money of Folly, cited in full in the last number of the *Journal*, which had their origin in the fierce struggles between the Roman Church and the Reformers, and in the scarcely concealed contempt for some of the practices of the clergy which was prevalent in the days that preceded the Reformation, evidences of which are to be found in the literature of that period. While these pieces do not strictly belong to the special class under notice, yet they are so closely akin to it that a brief account of them may properly be included in the present paper.

The first shows on its obverse a curiously combined head; if held in one position, it shows the head of the Prince of Darkness with lecherous profile, and supplied with the conventional horns and ears; this is joined at the throat to a bust of the Pope, wearing the tiara or triple crown, the fillets floating backward, and this visage comes uppermost when the piece is turned around. The legend is ECCLESIA · PERVERSA · TENET · FACIEM · DIABOLI which has a double meaning, corresponding to the double face it surrounds, signifying literally, "A perverse Church has the face of the devil," or more freely, "Turn over the Church [as denoted by the Pope] and you find Satan." The reverse is of the same character, and was evidently suggested by the money of folly; it has a head compounded of the profile of a jester or fool, with his

cap, bells, and ear-pieces or horns, conjoined at the throat with that of a Cardinal, whose grim face is in striking contrast with the silly features of the fool. The legend is *SAPIENTES STULTI ALIQUANDO* which may be read with equal propriety, "Wise men are sometimes fools," or "Fools are sometimes wise." The size and metal are not given, but the piece is about as large as a half-dollar, as engraved. Tilliot supposes that this, and perhaps the next to be described, were issued on some "*Fête de Fous*." With this Leber does not agree; if it appeared on some such occasion, it was merely because those who originated it took that opportunity as affording less risk of trouble.

The second piece is of a very similar character; it was, says Leber, put forth apparently by the friends of the Roman Church as a counter-foil to the preceding, for its obverse has just such a compound head,—one with the papal tiara, the other with the horned devil; but he tells us that although the head has a tiara, it is really meant for that of Calvin; the legend is *IOAN · CALVINVS · HERESIARCH · PESSIMVS ** [John Calvin, of heretics the worst and chief.] An inspection of the engraving which accompanies the description does not show any likeness to Calvin in the wearer of the tiara, unless his portrait be drawn after the inflamed imaginations of his enemies rather than from life, while the portrait on the reverse, though the head is adorned with the fool's cap and bells, is that of a very respectable, though perhaps not a scholarly, person, and that of the other half, aside from its self-complacent air, might fairly be taken for that of some well-fed and contented Bishop, with his shovel-hat tied under his chin. The reverse legend reads *ET · STULTI · ALIQUANDO · SAPITE · PSAL · XCIII*. [And ye fools, be wise sometimes.] This is from the Vulgate, but in King James's version the passage is a part of Psalm xciv, verse 8, which reads, "And ye fools, when will ye be wise?"

The last piece which will be mentioned here is of a slightly different character, since it has no head of a fool on either obverse or reverse, though each has the double head. On the former is seen the head of the Pope, with triple tiara, conjoined with that of a layman wearing a crown of peculiar form. The legend is, *IN VIRTUTE TVA LETABITVR IVSTVS* [The righteous shall rejoice in thy goodness.] This is, apparently, a verse from the Vulgate, and there are several passages in the authorized version with which it corresponds more or less closely. On the reverse there is another double head,—a Bishop's, mitred, and a Cardinal's, with the wide-brimmed hat of his order, conjoined as in those above described. Legend: *CONSTITVES EOS PRINCIPES · SVPER · OMNEM · TERRAM*. [Thou shalt make them princes in all the earth]. This is also from the Vulgate, Psalm xlv: 16, and a portion of the Psalter for Christmas-day. The satire is cleverly veiled, but the allusion is not far to seek, for the prelates and princes of the Church are still, as centuries ago, appointed by the good will of the pontiff.

Most of the examples of these singular pieces which have thus far been given, may be thought to belong rather to the money of folly, or of fools, than to the Child-bishops; and indeed it is difficult, if not impossible, to establish by the pieces any very marked distinction between the ceremonials and revels which accompanied the enthroning of a Child-bishop and those which took place on the Feast of Fools; as has been shown, the clerical promoters of the sports of the youthful choristers found themselves, as time went on, unable to restrain the folly of their subordinates. The foes of the Church made the charge—and often it is to be feared with too great a foundation of truth—that some of its highest officials allowed, if they did not welcome, the wildest license, so that the occasions became orgies rather than feasts, unrestrained carousals rather than the harmless sports of children; and abundant evidence is adduced by Leber and Rigollot to sustain their assertion.

There is often found, even on the earliest specimens which have come to light, a curious mingling of the characteristics of the two classes, in the devices upon them. Though the legend may have no allusion to the Feast of Folly, the fool in his familiar costume, with cap and bells, or swinging his marotte, appears on quite a number which undoubtedly had an ecclesiastical origin, and a few instances of these will next be given.

One struck (or cast) in 1532¹ has upon the obverse a jester with his hood, and wearing the doublet with short and pointed skirts. He is standing at the right of the field, and places a large mitre on a square block (? an altar); an indistinguishable object lies at its foot, somewhat resembling a shoe. Legend, *MONETA NOVA 1532* † followed by a crown. On the reverse is a well, with a crane, from which hangs a circular or ball-shaped bucket, and at its side on the right is a square, box-shaped object, with a pointed top, or roof, possibly, says Rigollot, intended for a “pax,” which encloses the character ¶ and the legend is *FRANCHICI EPI(scopi) INNOCETVM* (for *Innocentium*). The two legends will thus read: “The new coinage of Francois (?) Bishop of the Innocents.” On the field beneath the well and pax is another object which Rigollot did not recognize, but it seems to resemble a buskin or sock. He thinks that these various objects make a rebus which it is now impossible to decipher. A great variety have “rebuses,” but while I hesitate to differ from so eminent an authority, it does not seem difficult to find in the letter in the pax an F reversed, just as it would be drawn by an inexperienced hand in making a mould, and that it is simply the initial of the official whose name appears in the legend. The well (*un puits*) with its bucket—often with the Virgin holding a child in her arms standing beside it—appears on a number of these pieces; and our author, in describing another issue, enlightens us as to its meaning, and indirectly shows that the piece under

¹ Not in 1525, as Rigollot catalogues it, as the date 1532 appears on the piece.

notice was made for one of the festive occasions at Amiens. There is in that city a famous confraternity called "La Confrérie de Notre-Dame-de-Puys," ("The Confraternity of Our Lady of the Well,") which was founded in imitation of an earlier one which existed at "Puy in Velay." This brotherhood took its name from a reputed miracle which is said to have occurred A. D. 1325, when a wicked Jew threw a boy chorister into a well; the Virgin miraculously interfered and saved him, which led to the banishment of all the Jews in the place.¹ This tradition was generally accepted at Amiens, and in the Chapel of the Cathedral where the Confraternity assembled, there stood, and we are told still stands, a statue of the Virgin rescuing a child from a well, with the inscription *Origo Confraternitatis Putei* (Origin of the Confraternity of the Well). A modern writer has attempted to show that this story of the Virgin at the well is of comparatively recent origin, but several pieces of the fifteenth and sixteenth centuries disprove his theory. Similar confraternities honoring this miracle exist in other cities of France, notably at Douay and Valenciennes, but the device was a special favorite of the choristers at Amiens, and used by their Child-bishop on numerous pieces. The rebus may then be resolved into the initial of the Child-bishop (F), and the device which shows its place of issue (Amiens).

On the obverse of the next to be noticed we find a mitred figure standing, facing; in his left hand he holds a patriarchal cross (two cross-bars at the top); his right is slightly raised and extended, his hand giving the benediction in the customary manner; on the field at the left 15, and at the right 49. Legend, MO · ANSELM · CATROVILLARD · ARCEPI: [Money of Anselm Catrouillard, Archbishop.] Reverse, Truth, symbolized by a female figure seated at the left, and holding a mirror; at the right is a fool, nearly facing; his arms are brought across his body to his left, and he is holding with both hands on his left side an object which it is difficult to explain, but which resembles somewhat a harp reversed. The figure of the woman (who is called Truth by Rigollot), wears a head-dress very suggestive of that worn by the "Mother Fool" of Dijon, where women, and especially the residents of the nunneries, took part in these revels; the "mirror" also resembles one of the vessels of the altar (an ostensorium), as it has a support or base; and if this should have been the intention of the engraver, it may be that her companion has the priestly stole, thus carrying out the burlesque of sacred things, which this feast of folly delighted above all to do. The legend is SVPER · OIA · VINCIT ·

¹ Leber, in a note to Rigollot's description, remarks that "it is much more probable that a scheme to banish the Jews—that is, to confiscate their property—gave rise to the traditional story of the pretended crime and its miracle of mercy." All Jews, because of their rejection of Christ, were criminals, not only by popular opinion but in the courts of justice in the Middle Ages (see *Am. Jour. Num.*, xxxiii, p. 39, note), and the greater the wealth they possessed the blacker was their

villany; hence, when money was wanted by an unscrupulous official, some charge of a dreadful deed of murder or sacrilege was always ready to be brought against them; their guilt needed no proof; it was enough, as it seems to be in modern days, that the accused was a Hebrew,—the crime was self-evident, and fines and banishment speedily transferred their wealth into the pockets of their avaricious accusers.

VERITAS. followed by a crown. [Above all things Truth conquers.] The legend doubtless suggested to Rigollot his explanation of the female figure.

Among the pieces strictly to be considered as those of Child-bishops, *i. e.* without any reference to the Feast of Folly, and which do not bear the buffoon in costume, is a very early one, issued before the year 1500, which has upon the obverse the figure of a monk or cleric, standing on the left of the field; he turns slightly towards a small chapel or tabernacle at the right, before which he is swinging a censer; the legend is *MONETA : EPI : INNOCE* : [Coin of the Bishop of the Innocents.] The final letter is illegible in Rigollot's engraving. The reverse has a cross of peculiar form, being nearly that of a Greek cross but with the terminals expanded as those of the cross *patée*; between the arms are two fleurs-de-lis and two trefoils, diagonally arranged, the trefoils in the upper right and lower left spaces, and the lilies in the other two. Legend, : *MONOIE : DES : INNOCE*NS ✠ which is merely a French version of the Latin legend on the obverse. This was found in repairing the Cathedral at Amiens, and is thought to be one of the oldest examples of this money which has hitherto been discovered.

Another has a Bishop seated at the right, on a large throne or chair with arms; he is mitred and his hand is raised as if he were giving his blessing; before him on the ground at the left reclines an infant. Legend, *MONOIE . DE . LEVESQUE INOC* ✠ [Money of the Bishop of the Innocents] the s reversed. Reverse, Within a quatrefoil is a cross somewhat similar to the preceding, but more closely approaching the form known as *patée*, such as is found on the coins of Charles VIII or Louis XI, with small irregular figures on the inner points of the border. Legend, *MONETA EPI INNOCENTVM* ✠ [Money of the Bishop of the Innocents.] The origin of this piece does not appear, but it is of course one of the French issues, and very old.

A third has on the obverse a cross composed of four fleurs-de-lis united at their base, with delicate lines drawn from point to point, similar to the figure known as the "rosace," or rosette. Legend, *MONETA : NOVA : EPI : INOC* ✠ On the reverse we find a quaint rebus, composed of a musical note and a line of the staff, probably for *LA*, followed by the word *FIN*; beneath these there is a large crown; this rebus is surrounded by the legend, *SOIT : BIEN : OV : MAL* ✠ all of which, says Rigollot, signifies *La fin couronne, soit bien ou mal*. [The end crowns the act, whether good or bad.]

Another very curious piece has on the obverse an escutcheon surmounting a lily cross, the points of which appear at the sides and base of the shield, the crook of a Bishop's pastoral staff appears over its top, and it bears the device of three frogs, two over one. These arms seem to be a burlesque revival of a very ancient tradition that the lilies in the arms of France were once frogs, and there is heraldic authority for this belief; some even claiming that the nickname of *Crapaud*, as given to Frenchmen for centuries, has its

derivation from the ancient device ; whether this has any foundation is a matter we need not now discuss, but true or false, there can be little doubt that the story was known to the designer of this piece. The legend is *MO · ANTONII FREROTEPİ : \$ · REMI ·* [Coin of Anthony Frerot, Bishop of St. Remy.] On the reverse we find a rebus formed by an eagle displayed on the left, his head to right ; on the centre of the field the letter E, and a fleur-de-lis on the right, all above a sort of monogram formed by two A's making an M, which is perhaps a cipher of AMIENS. Legend, *ROGATE · QVE · AD PACEN · \$VT* (for *pacem sunt*) and a cluster of four dots [Seek those things which are for peace.] This rebus is not explained by Rigollot, but as the Church of St. Remy was one of the largest in Amiens, perhaps the reader will pardon the conjecture of one not over familiar with old French, that this may be read "*L'aigle lis E-entremis (i. e. interposed) Amiens,*" for *L'église (de) Saint Remy, Amiens*. [The Church of St. Remy, in Amiens.] This is, we confess, somewhat forced, but so were many others of these amusing combinations, which were put forth as a kind of puzzle to the ignorant populace. It is offered as a guess, in lack of a better explanation.

W. T. R. M.

[To be concluded.]

"PEACE JUBILEE" MEDAL, 1898.

AMONG the medals issued to commemorate the return of peace and the close of the Spanish-American War, is the following, which was struck for the celebration in Philadelphia, in October last, and offered for sale on the streets. The engraver's name is not given, but the piece was no doubt struck in that city.

Obverse, A large, winged female, facing, volant (typifying Peace or Victory ?), and holding in her right hand an olive branch, while with her left arm she embraces a naked child, also winged, who holds in his right hand a caduceus (perhaps typifying the infant Republic of Cuba). Over the head of the larger figure is a star. Legend, surrounding the device, *PEACE ★ JUBILEE* with the date 1898 below. Beneath, on a raised label, *PHILADELPHIA OCT. 26-27* The upper border dentilated. *Reverse*, A large United States flag, waving in the breeze ; attached to the staff are two olive branches forming a wreath around and behind the flag. Legend, *LET US HAVE PEACE*. Border, pearly. White metal. Size 23 nearly ; 35mm.

This was worn with a ribbon of buff and blue, the colors in two perpendicular stripes, which bore in gold letters, *PEACE | JUBILEE | OCT. 26-27 | 1898* by which it was suspended from a bar or clasp, inscribed *PHILADELPHIA* within an oblong panel pearly, a scroll above. The bar of tin, 24 x 14, or 39 x 22mm.

E. J. CLEVELAND.

ASSAY MEDAL, 1893.

MR. CLEVELAND writes us that the Annual Assay Medals of the Mint for 1893 were also struck in bronze. The description of the medal was given in the *Journal*, Vol. XXXII, page 21.

MEXICAN IMPERIAL COINAGE.

BY BENJAMIN BETTS.

[Concluded from Vol. XXXIII, p. 113.]

MEDALS OF THE REPUBLIC.

BENITO JUAREZ, President, 1858-1872.

BENITO JUAREZ was a pure Indian of the Zapoteca tribe. He was born, says Mr. Arthur Howard Noll,¹ of very poor parents in the mountains of Oaxaca, in 1806, and until twelve years of age spoke not a word of Spanish, but only the Indian dialect in use in his native village. Then, being given a start in life, he was educated for the bar, and rose rapidly, both in the profession and in the politics of his country. He experienced all the vicissitudes of political life, including arrest, imprisonment, sentence of death, escape, exile and amnesty; and he held the offices of legislator, judge, senator, governor, cabinet minister, president of the Supreme Court of Justice, and finally President of the Republic.

His hostility to the Church soon impelled him to issue a decree practically confiscating for the National use all Church property. Naturally the adherents of the Church became at once his most bitter opponents, ready to unite with Monarchists or Imperialists, just as soon as either of these parties showed signs of activity.²

Juarez died in office in 1872, and was most highly honored by the Mexican people; he has by some been styled "the Lincoln of Mexico." His tomb stands in the Pantheon of San Fernando, in the City of Mexico, about midway of those of Mejia and Miramon, typical perhaps of the friendly relations existing between the surviving representatives of the Empire and their Republican conquerors.

It will be noticed that nearly all of the medals assigned to this division refer to the repulse of the French at Puebla on the 5th of May, 1862. As this was about the only success of the Republican forces, the day has become in its observance a sort of Mexican 4th of July. Its hero, Gen. Zaragoza, was proclaimed "conqueror of conquerors," because it was asserted with the exaggeration characteristic of Spanish blood, that the French had measured themselves with and conquered all the nations of the world, and Zaragoza had conquered the French!

1. *Obverse*. Within an olive wreath, an inscription in six lines, LA | REPUBLICA | MEXICANA | A SUS | VALIENTES | HIJOS [The Mexican Republic to its valiant sons]. At the bottom, below the wreath, S. N. G. (the engraver's initials, S. Navalon, *Grabador*.) *Reverse*. Within a laurel wreath, an inscription in nine lines, COMBATIÓ | CON HONOR | EN LAS | CUMBRES DE | ACULTZINGO | CONTRA EL | EJÉRCITO FRANCES | EL 28 DE ABRIL | DE 1862 [He fought with

¹ In the American Magazine for April, 1888.

² *Ibid.*

honor on the heights of Acultzingo against the French army, on the 28th of April, 1862]. The upper two and lower three lines are curved. With an eye for a ring. Copper. Elliptical. Size 22 x 27.

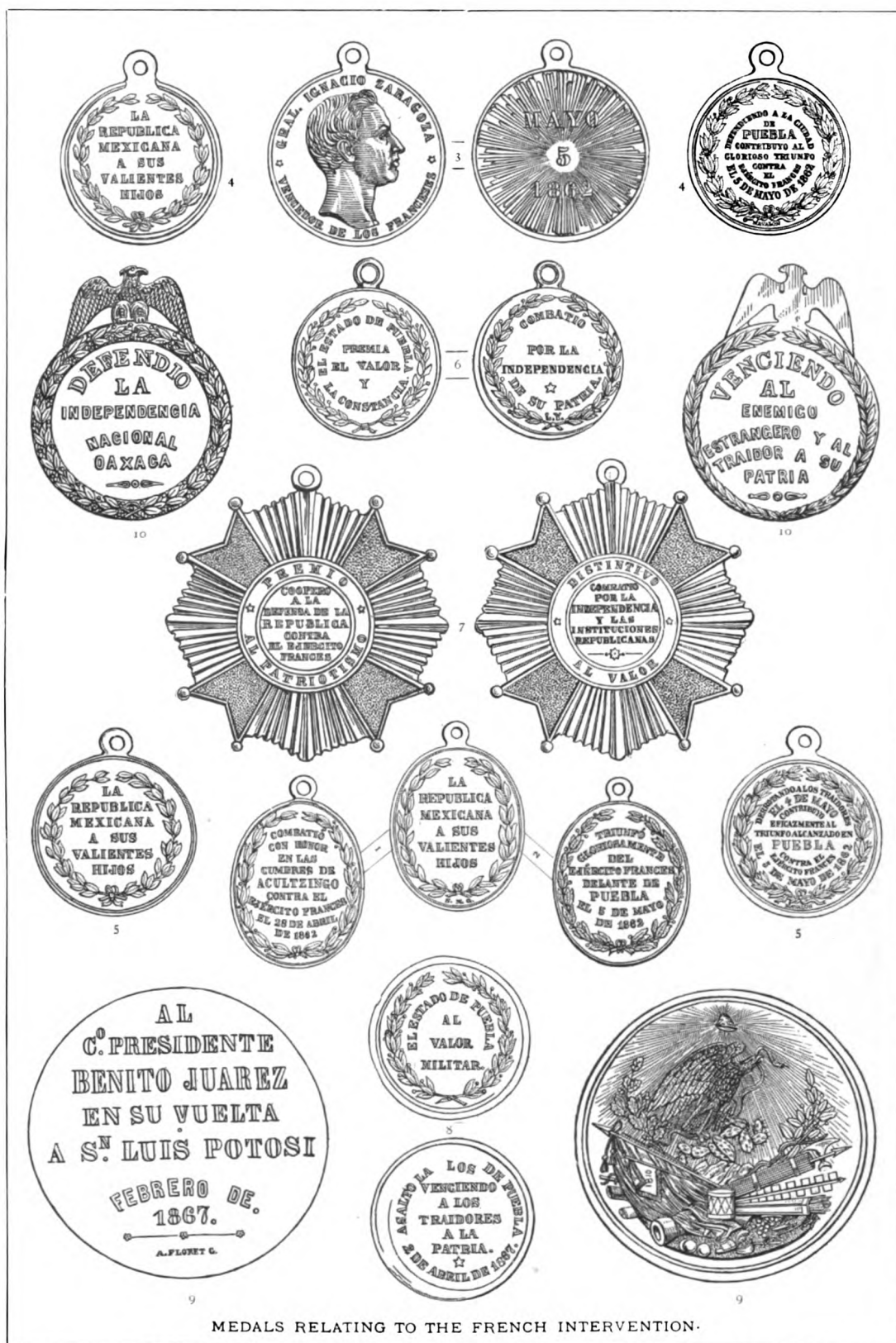
2. *Obverse.* From the same die as No. 1. *Reverse.* Within a wreath of laurel, an inscription in eight lines, TRIUNFÓ | GLORIOSAMENTE | DEL | EJÉRCITO FRANCES | DELANTE DE | PUEBLA | EL 5 DE MAYO | DE 1862 [He triumphed gloriously over the French army before Puebla, May 5, 1862]. The upper two and lower two lines are curved. With an eye for a ring. Copper. Elliptical. Size 22 x 27.

3. *Obverse.* Head of Gen. Zaragoza in profile to the right. Legend: above, GRAL. IGNACIO ZARAGOZA below, VENCEDOR DE LOS FRANCESES [General Ignacio Zaragoza, conqueror of the French]. A small five-pointed star at each side. *Reverse.* On a field of rays emanating from the centre is an inscription in three lines, MAYO | 5 | 1862 With an eye for a ring. Silver and copper. Size 28.

4. *Obverse.* A wreath of olive; in the field is an inscription in six lines, LA | REPUBLICA | MEXICANA | A SUS | VALIENTES | HIJOS (translated in No. 1). *Reverse.* Within a laurel wreath, an inscription in nine lines, DEFENDIENDO A LA CIUDAD | DE | PUEBLA | CONTRIBUYO AL | GLORIOSO TRIUNFO | CONTRA | EL | EJÉRCITO FRANCES | EL 5 DE MAYO DE 1862 [Freely, By the defence of the city of Puebla, he contributed to the glorious triumph over the French army on the 5th of May, 1862]. The first, eighth and ninth lines are curved. Below the wreath NAVALON (the engraver's name). An eye, with clasp and ribbon of green, white and red (the Mexican colors). Silver. Size 26.

5. *Obverse.* Similar to No. 4. *Reverse.* Within a laurel wreath an inscription in nine lines, DERROTANDO A LOS TRAIADORES | EL 4 DE MAYO | CONTRIBUYO | EFICAZMENTE AL | TRIUNFO ALCANZADO EN | PUEBLA | CONTRA EL | EJÉRCITO FRANCES | EL 5 DE MAYO DE 1862 [Freely, By defeating the traitors on the 4th of May, he contributed efficiently to the victory which ensued at Puebla over the French army, May 5, 1862]. The upper three and lower three lines are curved. Below the wreath, NAVALON. An eye for a ring. Silver. Size 26.

6. *Obverse.* A laurel wreath, within which is an inscription in five lines, EL ESTADO DE PUEBLA | PREMIA | EL VALOR | Y | LA CONSTANCIA. [The State of Puebla, a reward for valor and fidelity.] The first and last lines are curved. *Reverse.* Within a wreath of laurel, an inscription in four lines, COMBATIO | POR LA | INDEPENDENCIA | DE SU PATRIA. [He fought for the independence of his fatherland.] The first and fourth lines are curved, and there is a five-pointed star between the third and fourth lines. Below the inscription, L. V. (the engraver's initials). With an eye, clasp and ribbon (red and green with white diagonal bar). The clasp at the top is a Mexican eagle in silver. Silver. Size 24.



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7. *Obverse.* Legend: above, PREMIO below, AL PATRIOTISMO [Reward of patriotism]; at each side is a five-pointed star. In the field an inscription in seven lines, COOPERO | A LA | DEFENSA DE LA | REPUBLICA | CONTRA | EL EJERCITO | FRANCES [He aided in the defence of the Republic against the French army]. A double-lined circle separates the legend from the field. *Reverse.* Legend: above, DISTINTIVO below, AL VALOR [The badge of valor], a five-pointed star at each side. In the field an inscription in six lines, COMBATIO | POR LA | INDEPENDENCIA | Y LAS | INSTITUTIONES | REPUBLICANAS [He fought for independence and republican institutions]. Below the inscription, an eight-pointed star, with dot and dash at each side. A double-lined circle separates the legend from the field. Size 22, on a radiated cross of eight points, each terminating with a little ball; with an eye for ring. Gun metal. Size over all 47.

8. *Obverse.* Within a laurel wreath, an inscription in four lines, EL ESTADO DE PUEBLA | AL | VALOR MILITAR. [The State of Puebla, for valor in war.] The first line is curved. *Reverse.* Legend: above, ASALTO LA DE PUEBLA [Assault on of Puebla; there appears to be a blank intentionally left by the engraver after LA, as if proposing later to cut upon the die some word equivalent to "defences," or the name of some outwork]; below, 2 DE ABRIL DE 1867. [April 2, 1867.] In the field an inscription in six lines, LOS | VENCENDO | A LOS | TRAIDORES | A LA | PATRIA. [They conquered the traitors to their country.] Below the inscription, a five-pointed star. Copper. Size 26.

9. *Obverse.* On the field an inscription in seven lines, AL | C.^o PRESIDENTE | BENITO JUAREZ | EN SU VUELTA | A S.ⁿ LUIS POTOSI | FEBRERO DE. | 1867. [Freely, To President Benito Juarez on his return to (?) San Luis Potosi, February, 1867.]¹ The sixth line is curved. Below the inscription are three small rosettes, joined together by a line, and at the bottom A. FLORET G. (the engraver's name.) *Reverse.* At the top a liberty cap emitting rays which nearly cover the field. In the field the Mexican eagle standing upon a nopal of nine leaves, rooted upon a rock; to the left a branch of oak, and to the right a branch of laurel; below all is a trophy of flags and arms. Upon a small guidon is seen the date 1810 (the commencement of the revolutionary period). Silver. Size 48.

10. *Obverse.* On the field an inscription in five lines, DEFENDIO | LA | INDEPENDENCIA | NACIONAL | OAXACA [He defended national independence: Oaxaca].² The first and fourth lines are curved. A dot and dash ornament below. The border is a heavy closed wreath of laurel, surmounted by an

¹ This apparently refers to some military movement by Juarez during the closing scenes of the war. *Vuelta* literally means a turning, or a return, but we have found no specific incident mentioned which this piece commemorates.

² These medals were apparently conferred by the various States upon those of their citizens who served in the Army against the French invaders.

eagle. *Reverse.* Within a heavy closed olive wreath is an inscription in six lines, VENCiendo | AL | ENEMIGO | ESTRANGERO Y AL | TRAI-DOR A SU | PATRIA [He conquered the foreign enemy and the traitor to his fatherland]. The first, fourth and fifth lines are curved. A dot and dash ornament below. Suspension bar at the back of the eagle, removed. Copper. Size 32.

11. Military decoration in gilt and enamel. *Obverse.* A star of eight points (in four) in red enamel; between the points are rays in gilt, all bound together by a wreath in green. The centre is white. Legend: above, PREMIO below, AL PATRIOTISMO [Reward of patriotism]; a five-pointed star at each side. In the field an inscription in seven lines, COOPERO | A LA | DEFENSA DE LA | REPUBLICA | CONTRA | EL EJERCITO | FRANCES [He aided in the defence of the Republic against the French army]. *Reverse.* The same as obverse, but without the wreath. Legend: above, DISTINTIVO below, AL VALOR [The badge of valor]. In the field an inscription in six lines COMBATIO | POR LA | INDEPENDENCIA | Y LAS | INSTITUCIONES | REPUBLICANAS [He fought for independence and republican institutions]. Below the inscription a five-pointed star. With clasp and ribbon (white with red diagonal bar). Size over all, 45.

12. Military decoration, same design as last, but the rays are silver. *Obverse.* Legend: above, PREMIO below, AL PATRIOTISMO [Reward of patriotism]. A five-pointed star on each side. In the field an inscription in six lines, COMBATIO | A LA | INTERVENCION | FRANCES A Y SUS | ALIADOS DESDE | 1861 HASTA 1867 [He fought against the intervention by France and her allies from 1861 to 1867]. *Reverse.* Legend: above, DISTINTIVO below, DE CONSTANCIA Y VALOR [Badge of devotion and valor]. In the field an inscription in six lines, SALVO | LA | INDEPENDENCIA | Y LAS | INSTITUCIONES | REPUBLICANAS [He preserved independence and republican institutions] Suspended from an eagle in silver; with ribbon (white, with red edges). Size 45.

13. Military decoration for special service. This is an elliptical plate of silver, 38 x 47, with the centre removed for the insertion of a Maltese cross 34 x 42; the cross is 14 x 24, and is made hollow for the concealment of despatches; it is hinged at the top and secured by a small screw at the bottoms. *Obverse.* The centre is black enamel, on which is an inscription in nine lines in white, DEFENDIO | a Puebla | DE | ZARAGOZA | IN | 1863. | CONTRA | EL | EJERCITO FRANCES [He took part in the defence of Puebla by Zaragoza, in 1863, against the French army]. *Reverse.* Same as the obverse, except that the central portion is white enamel on which appears the Mexican eagle in black. Altogether the whole affair is very ingeniously contrived. The hinge at the top is in the form of a loop for the ribbon, which is red. Elliptical, 38 x 47.

SUPPLEMENT TO MEXICAN IMPERIAL COINAGE.

THE FIRST EMPIRE.

AUGUSTINE I.

MEDALS.

It may be remembered that the description of No. 26 of the medals of Augustine was made from a rubbing, as stated at the commencement of this paper. Through the kindness of Mr. Skilton, the owner of the piece in question, I have been enabled to have a cut made from it, which will be found in the supplemental plate, and as there are some differences observable, I have thought best to re-write the description in full from the piece itself.

26. *Obverse.* In the field, in the upper angle formed by a sword and sceptre crossed (the latter surmounted by the Imperial Mexican eagle), is an Imperial crown surrounded by rays which fill the field. Legend: A AGUSTIN I^o EMPERADOR CONSTITUCIONAL DE MEXICO * [To Augustine I, Constitutional Emperor of Mexico.] The space between the words EMPERADOR and CONSTITUCIONAL is filled by a ribbon on which (incused) are the words GIL . TORES *Reverse.* A laurel wreath, open at the top and the stems tied with ribbon. The open space in the top of the wreath is filled by an eagle in flight toward the left, the head crowned and turned to the right; in the right talon he holds an olive branch with four leaves; at each side, and above the inscription is an eight-pointed star. In the field is an inscription in six lines, PROCLAMADO | EN LA VILLA DE | VILLA GUTIEREZ | DEL AGUILA . EL | 2 . DE FEBRERO | DE 1823 [Proclaimed in the town of Villa Gutierrez del Aguila, February 2, 1823]. The specimen from which the engraving was made had a loop soldered on, for suspension by ribbon. Edge plain. Silver. Size 31.


27. *Obverse.* In the field a monogram in two parts, in which we may read AVGVSTINVS or AGVSTIN, or by taking the larger part alone we find all the letters necessary to spell the word YVCATAN. The monogram is large and nearly fills the field. Legend: EMPERADOR CONSTITVCION.(AL) [Constitutional Emperor.] *Reverse.* In the field at the top, Lo ro and below, E N. parts of other letters may be found between, but too nearly obliterated to be deciphered. Legend: TF(S)TIMONIO DESV (the v is cut in by a chisel) FIDELIDAD. [Testimonial of its fidelity.] Rim slightly serrated. Edge plain. Silver. Size 34.

The above described medal was called to my attention by Mr. Geo. F. Ulex, of Hamburg, Germany, who very kindly forwarded the piece for examination; it was in bad order, and some of the lines were hard to make out, but the illustration gives a very good idea of the piece. There is just room for two letters between Lo and ro on the reverse, and there are slight indica-

tions that the missing letters are *su* or *sa* thus making the word Losuro or Losaro. The location is unknown, probably some town in Yucatan.

6. *Peso*, or Dollar, correctly described on page 46 of the *Journal* for October, 1898. It has since been engraved, and now appears in the supplemental plate. The paragraph on page 47 referring to this piece is, however, erroneous in the statement that "except as to date it closely resembles No. 7;" instead of No. 7 it should read No. 11. The error arose from the fact that a change was made in the order of arrangement and the *old* number was inadvertently used instead of the *new*.

I am also indebted to Mr. Ulex for a rubbing of a Half Ounce of Augustine, of 1823, a coin of which I had no previous knowledge, and I think hitherto unknown to American numismatists. This also I have had engraved, and it will be found in its proper place on the supplemental plate. It should have followed the Ounce in the regular series, in which case it would have been No. 11. I now make it

10a. *Medio Onza*, or Half Ounce. *Obverse*. Design and legend the same exactly as No. 10, but smaller, and the line of truncation is very irregular. *Reverse*. Also the same, except that the legend is MEX • I • IMPERATOR • CONSTITUT • 4 • S • I • M • [First Constitutional Emperor of Mexico. 4 Scudos and engraver's initials. Four *Scudos* or *Escudos* were equal to eight *Pesos*.] Rims dentilated. Edge  Gold. Size 30.

THE SECOND EMPIRE.

FRENCH INTERVENTION.

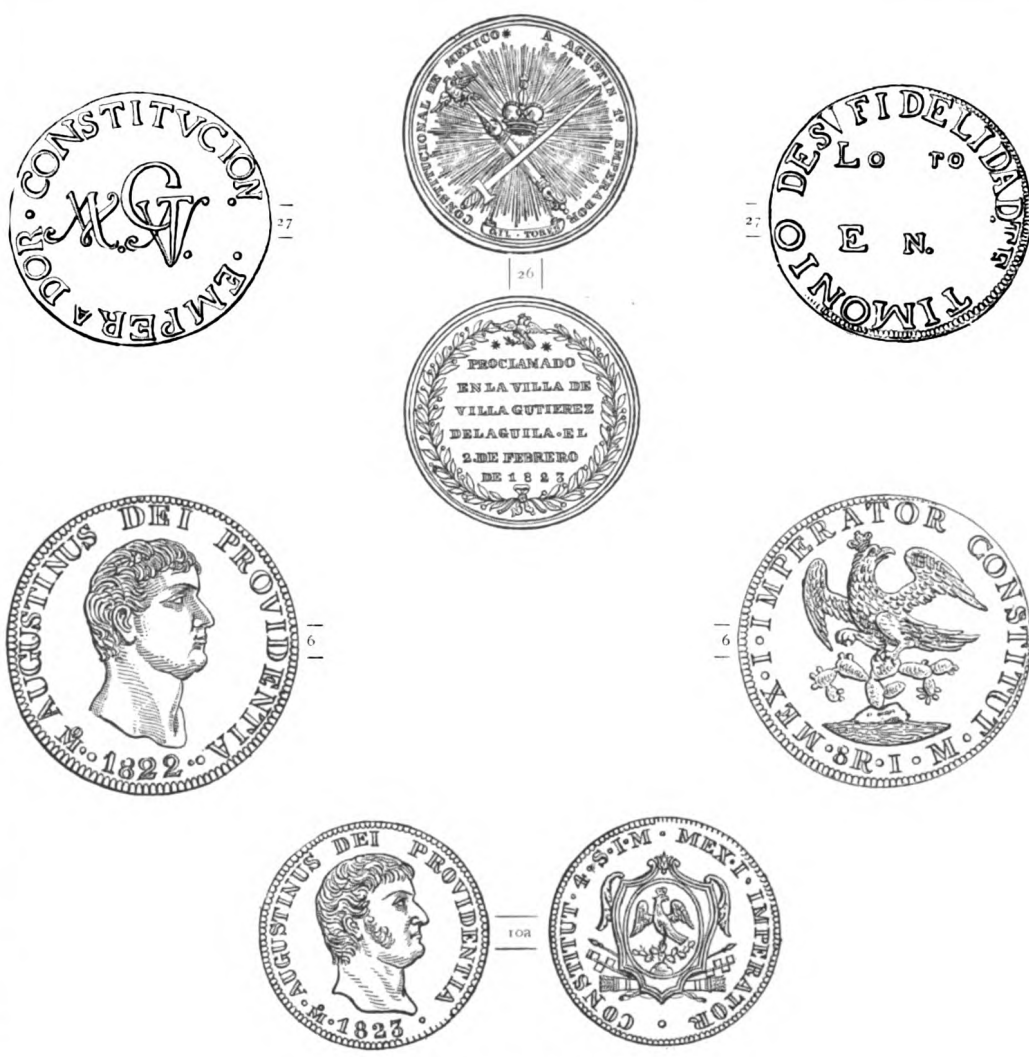
NAPOLEON III.

10. *Obverse*. Laureated head of the Emperor in profile to left, in high relief. Legend: NAPOLEON III EMPEREUR Beneath the head DEPAULIS F. (the name of the engraver). *Reverse*. Legend: MINISTERE DE L'INSTRUCTION PUBLIQUE • [Minister of Public Instruction.] In the field an inscription in seven lines, COMMISSION | SCIENTIFIQUE | DU | MEXIQUE | 1864 | V. DURUY | MINISTRE A beaded circle separates the legend from the field. In my possession from the Weyl Sale, Berlin, April 11, 1899. Silver. Size 35. Proof.

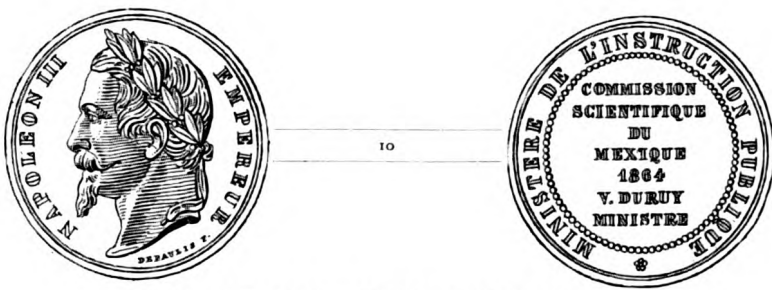
In concluding this paper I desire to make acknowledgment for most valuable assistance rendered by Mr. W. T. R. Marvin, to whom I am indebted for aid in the translations, as well as for many suggestions tending to greater completeness than would otherwise have been possible.

To Mr. Geo. S. Skilton through whose kind offices many choice specimens have in the past been added to my collection, acknowledgments are due, and are hereby gratefully tendered.

BENJ. BETTS.



FIRST EMPIRE.—AUGUSTINE I.



SECOND EMPIRE.—FRENCH INTERVENTION.

Nos. "6" and "10a" are Coins.

THE MURAL PAINTING IN THE HOUSE OF THE VETTII.

THIS interesting picture continues to invite the attention of numismatic students abroad, who are not agreed as to what the artist intended to represent. Our readers will no doubt recall the papers which have been reprinted from foreign periodicals and the comments thereon; the first of these, by Mr. Ely, appeared in Volume XXXI; a somewhat different view of the design was given in the numbers for January and April of the present year, from Mr. Seltman's article in the *Numismatic Chronicle* (London). To this view M. Adrien Blanchet replies in the current number of *Revue Numismatique* (Paris), at somewhat greater length than he has hitherto done, and gives the reasons for his conclusions and his inability to accept the Mint theory, even as modified by Mr. Seltman, proposed by Mr. Talfourd Ely. He has kindly sent us an advance copy of his comments, which we are glad to translate for the *Journal*. An inspection of the Plate in our July number will aid in a proper understanding of the arguments on both sides. M. Blanchet writes as follows —

Among the paintings in the House of the Vettii, recently discovered in Pompeii, now well known, there is one which has become the subject of several articles. Most writers have seen in the picture the view of a Mint.¹ This interpretation I discussed in a note published in the *Revue Numismatique* (Paris, 1896, p. 360), but this did not convince Mr. Seltman, who has again brought the subject to the attention of numismatists.² Having recently had the opportunity of examining the mural painting, I have thought it well to make known my opinion of its meaning, in commenting on Mr. Seltman's article.

According to that writer the first Cupid at the right represents the workman in charge of melting the metal at the moment when he is about to take the crucible from the furnace (Mr. Seltman says, "the crucible which he is about to withdraw from the furnace"), and believes that his left hand holds an instrument intended to test the degree of fusion of the metal. But aside from the fact that under this hypothesis the two openings of the furnace would not have been symmetrical, — one has an arched top and the other is circular, — this construction of a furnace with two openings, forming a current of air, appears to me impossible. It would have been an obstacle to the production of a high degree of heat, and it is certain that the flame would have been driven towards one or the other opening, so that one of the workmen would have found it impossible to remain before the orifice.³ I am disposed to think that the first Cupid is finishing a shield, carved or engraved like the helmet shown in another painting at Pompeii.

The second workman seems to be engaged in intensifying the heat by a blow-pipe, held with his left hand. Although this has not the same form as the blow-pipes used by the goldsmiths of the present day, there can be no doubt of its purpose. Again, nothing warrants the belief that the planchets were annealed (*recuit*); on the

¹ Talfourd Ely, in the *Numismatic Chronicle*, 1896, pp. 53-58, reprinted in A. J. N., XXXI, p. 1, with plate. The photographs of the picture which have been offered for sale bear the inscription "Cupids coining money," and this is also found in the *Guida di Pompeii* (by G. Fiorelli and A. Sogliano), 1897, p. 43. I have not been able to consult the work recently issued by Chev. Louis Conforti, on "The National Museum of Naples, illustrated."

² See his article in the *Numismatic Chronicle*, London, 1898, pp. 294-303. The author undoubtedly alludes to our note in his remark on p. 297. [This was reprinted almost entirely in the last and preceding issues of the *Journal*. — Eds.]

³ [To this we add the further suggestion that the opening at the left has *no door*; it is evidently an open fire at which the Cupid is working, and the interior resembles a forge rather than a furnace; further the heat on this side is evidently insufficient to accomplish the end desired, and as M. Blanchet remarks, he is using a blow-pipe to increase it, and to direct it to the point where he may utilise it, which would hardly be necessary if the fire within were hot enough to fuse metal. Again, the circular object, whether a buckler, or a large banquet dish or platter, apparently rests upon a lower shelf built out at the side of the furnace. — Eds.]

contrary, Roman money is frequently seen on which blisters appear, and where the planchets are split or cracked. The operations which Mr. Seltman conjectures may be going on, do not appear to have left any trace in the descriptions of the process, nor on the coins themselves; for the workmen whose duty it was to anneal the planchets and hammer them, could not re-enter the *flaturarii* (smelters).¹ For this reason, instead of thinking that the workman seated near the furnace is carefully finishing the planchets for striking, I prefer to believe that we have the representation of an artist goldsmith.

Because the piece of furniture placed in the midst of the scene supports three balances² and three drawers, Mr. Seltman thinks, notwithstanding the uniform yellow hue of the original painting, that three metals are represented by samples. This implies that at the same time and in the same mint, bronze money, issued under the control of the Senate, and silver and gold money issued by the Emperor, are being coined by the same workmen; but this is hardly probable. To explain this association of the three metals we must believe that the painter had not taken into consideration the organization of the mints at the period when he lived.

Let us pass on to the little figure who is holding the balances. Mr. Seltman, deceived by a photograph which reproduces a crack across the face in the painting, thinks that the Cupid has bandaged eyes, like the figures of Justice, and that he is lifting his bandage³ to ascertain the weight of something which he is showing to the figure seated before him. In accounting for the peacocks which are placed above and outside of the scene, Mr. Seltman tells us that this seated personage is *Juno Moneta* herself, whose wings are ornamented with eyes, borrowed from the plumes of the bird sacred to that deity. Even if we admit this new type of a winged Juno Moneta, I cannot agree with him on this point. I failed to see, on the original fresco, such wings as Mr. Seltman describes. I believe that the figure is simply that of a Roman lady who has come to select jewels in the shop of a goldsmith, and we need have no surprise in finding the balances playing an important part in this transaction, for they are often placed on the tombs of goldsmiths.⁴

Mr. Seltman finds the operation of striking shown by the two figures which complete the picture at the left; but he does not overlook the fact that this does not dispose of all the difficulties in his interpretation. I will only say that I find it simply impossible to recognize in the object grasped by the tongs a planchet held between two dies. Do we not know that the coin-dies of the first century of the Roman Empire had a length of 35 to 45 millimeters for each side, obverse and reverse?⁵

A tessera of bronze⁶ in the Museum at Vienna represents a coining scene of the Imperial age, and the die on which the *malleator* is striking is elongated vertically (while that in the picture is longer horizontally).

That tessera enables us to understand the operation of coining. One workman places the planchet between two dies; a second holds the upper die upon the plan-

¹ [In other words M. Blanchet believes that the division of labor in the Roman Mints would not allow the *malleator* or *striker* to perform work assigned to the *smelters* of the ore. — Eds.]

² There are two pairs of scales on the standard, — the third is in use, as will be seen in the plate. — Eds.

³ Mr. Seltman however admits his suspicion that there may have been a flaw in the painting, reproduced in the photograph, which causes the effect he describes.

⁴ See *Dictionnaire des antiq. gr. et rom.*, Vol. I, p. 571, fig. 659 (Saglio, art. "*Aurifer*").

⁵ Ernest Babelon and Adrien Blanchet, *Catalogue des bronzes antiques de la Bibliothèque nationale*, pp. 730-731, Nos. 2396 to 2401, Dies of Augustus, Tiberius and Nero.

⁶ No. 32,652. This tessera was described by M. A. de Belfort in the *Annuaire de la Soc. de numis.* 1892, p. 175, pl. VII, 2. My thanks are due to Dr. J. W. Kubit-schek, who has kindly sent me an excellent cast of this piece. [M. Blanchet gives a photogravure of this tessera in his paper. — Eds.]

chet; then the *malleator* strikes, and the pieces fall in a heap at his feet. Can anything like this be seen in the painting at Pompeii? I think not; and this is why, to my mind, there is depicted here an operation analogous to beating gold.

There is doubtless much more to be said about this picture in the house of the Vettii, but I believe that it will be very difficult to show that it represents the operation of coining money. I will only add in closing that among the various scenes painted on the walls of the grand saloon of this mansion¹ there is none which shows an "official act" like that of coining.

UNDESCRIBED COINS OF MORELOS.

THERE are two differing examples, both in copper, of the Two-Real coins of Morelos which have lately come under my eye, which have not been noticed by collectors or dealers, to my knowledge.

The first has on the obverse the familiar cipher of MO, in which the left bar of the M curves upward nearly half way, the central portion of the letter descends only about as far as the top of the outer terminal on the left, and the right bar rests upon the o; beneath the cipher, in two lines, • 2 R. | • 1813 • all surrounded by a border of alternate dots and lozenges (?) possibly meant for nopal leaves. On the reverse is an ornate bow of three arches, the ends curved upward, with a short featherless arrow upright on a twisted bow-string, below which is • S V D • Border similar to that on the obverse; neither side is well centered. The general effect suggests the "T. C." type.

The other has the same cipher at the top, but the M instead of being a script character, as on the preceding, is a Roman M, tipping somewhat to the right; below this, 2 R • (much nearer together than on the other) and somewhat to right of the centre, with the date 1814 in large numerals slightly inclined to left, below. Border of irregular dots. Reverse, A small bow, arms nearly straight and forming a triangle with the bow-string as its base; an upright arrow, without feathers; below is S U D Border, short radial lines. Imperfectly centered on both sides. In general aspect, type of the 1812 issue without floral ornaments. Its chief feature of interest is the date (1814), as no other Two-Real piece dated later than 1813 has been noticed.

These two pieces are of very poor workmanship, even for this coinage, which was really a Necessity or Emergency issue; indeed, this inability to produce good work obtained wherever the pieces were issued. The Revolutionary Mints were ever in danger of disturbance, when the whole apparatus, moulds, dies, and metal might have to be transferred to some safer location, and it was impossible to produce anything but the rudest results. The popularity of the leaders and their cause made their coins equally popular

¹ These frescoes in all cases represent Cupids who are gathering grapes, or tasting wine, weaving garlands, plying the fuller's trade, racing in chariots, etc. For the same reasons I cannot accept the theory of Mr.

H. A. Grueber, who would see in the painting an allusion to some event in the family history of the Vettii. Compare *Archaeologia*, Vol. LV, p. 317.

among the rebels and those who sympathized with them, and the workmanship was never carefully scrutinized. Hence it is believed that there are numerous contemporary counterfeits, which cannot possibly be distinguished from the genuine at this distance of time.

L. H. L.

ALCHEMISTS' MEDALS.

Editors of the Journal:—

I SEND you herewith descriptions of two very rare Alchemistic Medals, which have not been described in an American periodical, and which may be of interest, in view of the admirable article on the subject published some time ago in your magazine.

The obverse of the first of these shows a crucible, apparently in a mass of molten metal, the vapor from which rises above, and produces the figure of a second crucible. In the background is a mountain, with a plant bearing five blossoms on its top. Legend, NON A ME SED EX DEI OMNIPOTENTIS GRATIA (Not by me but by the grace of God, the all-powerful.) Reverse, An alchemist in his laboratory; above him is the word FIAT (Let it be done.) Legend, PRECIBUS AD DEUM MAGISTERIUM ACQUIRITUR. (The mastership or power is attained by prayers to God.) This is of gold, but whether it professed to be of *alchemical* gold does not appear! Its weight is $13\frac{1}{2}$ gr., equivalent to $3\frac{3}{4}$ ducats, and the size is 32 millimetres.

The second piece is about the size of a ducat-and-a-half piece, and the obverse has the figure of Venus, undraped, and holding the character ♀ which symbolizes copper. The legend is given in part on the obverse, and completed on the reverse, forming a rhyming couplet:—ICH BIN DVRCH DES FEVRS MACHT and on the reverse IN DISS SCHONE CORPVS BRACHT surrounding the radiant sun, which is the symbol of gold. I read the couplet thus (imitating the jingle on the piece):—

“I was brought by fiery might
To this form so fair and bright.”

The meaning is clearly that the alchemist had succeeded in his effort of transmuting copper into gold by the power of fire or heat. The seekers for the grand elixir usually endeavored to drive away the grosser elements of copper (which in medieval times was long considered to be gold in a base form) by a fiery potency.

A third medal, issued in 1690, from dies by Christian Wermuth (time of Frederick I of Saxony), is classed by German writers among those struck by alchemists, or with reference to their mystical researches. It bears a globe, on which is a sceptre, a crosier and a spade. These emblems have been variously explained as typifying the nobles or ruling class, the Church, and the peasantry, or as having an occult significance—the spade alluding to mining, the sceptre to the power to be derived from gold, which was to be gained under the protection of the Church, (symbolized by the crosier), and the approval of the Prince and of Deity, which is emblematically represented by a crown above, irradiated by the All-seeing eye; but I vouch for neither interpretation. In the back-ground is a view of Gotha. The reverse has a shield on a five-pointed star which emits rays and flames of fire. There is no legend on this example, but there is a medal almost if not exactly like this, which has a legend, but which has not been given by my German correspondent. This measures 59 mm., and is also very rare.

PARACELSUS.

HARD TIMES TOKENS.

BY LYMAN H. LOW.

[Continued from Vol. XXXIII, p. 122.]

105. *Obv.* Copy of No. 75. The wreath held by Commerce is opposite M in AMERICA; the Liberty cap, below S in INSTITUTE; there is a hyphen between NEW and YORK, and other unimportant differences appear when impressions of the two are brought together, but which cannot be clearly described. *Rev.* Same as No. 103. Borders 4. Edge 1. Metal \AA . Size 28 $\frac{1}{2}$.

106. *Obv.* WALTON, WALKER & CO In field, IMPORTERS OF | AND DEALERS IN | HARDWARES AND | SHIP CHANDLERY | N^o 17 NEW LEVEE | NEW ORLEANS Below, 1836 *Rev.* FINE CUTLERY | GUNS, PISTOLS | IRON NAILS, CASTINGS | DUPONTS POWDER | MILL STONES | &C. &C. &C. Borders 4. Edge 1. Metal, Brass. Size 34.

The dies of this card were cut by Bale & Smith. This firm was perhaps the most widely known of any of the engravers in New York city. It originally consisted of Wright & Bale, and they carried on business as early as 1829 at 68 William Street, as appears from a Store Card by which they advertised themselves; the date does not appear thereon, but it is fixed by the Directory of that year. The next two years, 1830, '31, they were at 16 Maiden Lane; they then removed to 68 Nassau Street, where from 1835 to '38 the style was Bale & Smith; they probably removed in 1839 to 96 Fulton Street, where the Directory places them 1840-47. "James Bale," signed alone as "Bale" on Bucklin's card, No. 77, dated 1834, and on others as late as 1844, while he was associated with Smith; yet *Bale & Smith* and *B. & S.* frequently appear during the same period. Many Southern and Western merchants obtained their Store Cards in New York, as has been mentioned above.

1837.

107. *Obv.* A double legend, having in the outer circle HENRY ANDERSON above, and * MAMMOTH BOOT * below; in an inner circle, CHATHAM SQUARE above, and N. YORK below. A boot *r.* *Rev.* HENRY ANDERSON above, and . CHEAP BOOT & SHOE STORE . below. In field, CHATHAM | SQUARE | NEW YORK | 1837 Borders 4. Edge 1. Metal \AA . Size 28.

The A in ANDERSON and MAMMOTH are the only complete A's on this card; the others are without crossbars, thus, A. The A in SQUARE on the obverse is filled from the crossbar to point on perhaps one-quarter of the issue, showing that the die was bruised or gave way at this place.

108. *Obv.* *** SODA WATER *** A flower vase on a pedestal; below, 1837 *Rev.* R. L. BAKER above, and * CHARLESTON . S. C . * below. In field, within a circle, GOOD FOR | * I * | . GLASS . Borders 5. Edge 2. Metal, Feuchtwanger's. Size 19.

109. *Obv.* BENEDICT & BURNHAM above, and * WATERBURY CONN . * below. An eagle similar to that on Half Dollar of 1836; above, E PLURIBUS UNUM on label; below 1837 *Rev.* MANUFACTURERS OF EVERY DESCRIPTION * In field, OF | GILT BUTTONS | SHEET & | PLATERS BRASS | &C Borders 4. Edge 1. Metal \AA . Size 27 $\frac{1}{2}$.

This is one of the oldest firms in the business in which they are engaged, and their successors, who formed a company some time ago, retain the firm name in the title "Benedict & Burnham Mfg. Co.," having offices in the larger cities, and manufacturing brass, German silver, nickel, etc., into tubing, wire, stamped goods and various metallic products. Whether they struck many of the Hard Times Tokens in the period under notice is somewhat doubtful, but later a great number of Shop Cards were made by them, especially those in brass from 1845 to 1857. In 1887 they supplied the U. S. Government with 20,000 pounds of planchets for the nickel five cent coins.



110. *Obv.* Same as No. 34. *Rev.* CENTRE MARKET above, and ACCOMMODATION below. Front and side view of a building with columns. Below, 14TH WARD | N. YORK all within a circle. Borders 4. Edge 1. Metal Æ. Size 28.

The crossbar of A in WARD is incomplete on the reverse of this variety, but it is perfect on the following.

The name of the individual who founded this Market has not been learned. In March, 1897, the property owners on Centre Street, in the vicinity of this old Market, took steps to secure legislation to erect a municipal building on the site it had so long occupied, which however has not yet materialized.

111. *Obv.* Same as No. 32. *Rev.* Same as No. 110. Borders 4. Edge 1. Metal Æ. Size 28½.

112. *Obv.* Same as No. 29. *Rev.* H. CROSSMAN | MANUFACTURER | N° 92½ | CHATHAM ST N Y. An umbrella opened. Borders 5. Edge 1. Metal Æ. Size 28½, 28½.

Henry Crossman was a manufacturer of umbrellas as above from 1830 until 1841, after which date he was located at various other places. In 1857, while at 63 Liberty Street the firm became H. Crossman & Co. In 1860 they were at 94 Warren Street.

113. *Obv.* An eagle with a shield on his breast, standing on an olive branch and arrows; below, 1837 within a circle of thirteen stars. *Rev.* Same as No. 112. Borders 5. Edge 1. Metal Æ. Size 28½.

114. *Obv.* Same as No. 28. *Rev.* A double legend surrounding an inscription in five lines; the outer circle is J. H. DAYTON'S, UNION STEAM WASHING EST* the inner circle, 17TH ST NEAR 5TH AVENUE above, and * N. Y. * below. In the field, WASHING | DONE FOR | SHIPS, ST. BOATS | HOTELS & | PRIVATE FAMILIES Borders 4. Edge 1. Metal Æ. Size 28.

The edge on the reverse is but slightly raised.

John H. Dayton is given in the Directory for 1837 as at the above address; later one of the same name, perhaps the same person, is found at several other locations, as a ship-carpenter, appearing for the last time in 1852 at 141 Charles Street.

115. *Obv.* P B & S DEVEAU'S 156 CHATHAM SQUARE above, and N. YORK completing the circle. Female head L, similar to No. 34. *Rev.* In outer circle, WHOLESALE & RETAIL BOOT & SHOE STORE Inner circle, 156 CHATHAM SQUARE. N. Y. A boot r., below, 1837 Borders 4. Edge 1. Metal Æ. Size 28.

A in WHOLESALE is the only A on reverse which has a crossbar.

Peter B. & S. Deveau were at 156 Chatham Street 1831-50; they then removed to 74 Forsyth Street, where they remained until 1858.

116. *Obv.* * | EAST | * * | BOSTON | * * | 1837 * *Rev.* * MAVERICK * | * | COACH * | * | * * 1837 * * Borders 4. Edge 1. Metal, Feuchtwanger's. Size 18½.

The obverse die of this piece was muled with several Providence issues of 1864 by H. Dobson, and at least one in silver, but it is doubtful if these later impressions were intended for circulation.

From the earliest times the name of Maverick has been associated with East Boston, anciently Noddle's Island, which is now a part of the city of Boston; this island was granted to Samuel Maverick in 1633. Frequent reference is made to him in the early history of New England, and his name is still commemorated by "Maverick Square" and in other ways, in that part of the city. The East Boston Coaches, or "omnibuses" as they were formerly called, at one time ran from the ferry to other points in that district.

117. *Obv.* EXCELSIOR Arms of the State of New York. Below, 1837 *Rev.* FEUCHTWANGER'S COMPOSITION Within an olive wreath, * * * | THREE | CENTS | * * * Borders 5. Edge 2. Metal, Feuchtwanger's. Size 25.

Dr. Lewis Feuchtwanger's first business location appears to have been at 377 Broadway, where he remained from 1831 to 1837; thereafter, until 1857, his changes were numerous, and, considering the limits of the city within that period, he may be said to have roved widely. He is given in the Directories twelve different addresses, ranging from No. 1 Wall Street to 21 White Street, three of which are in Maiden Lane. He was the inventor of an alloyed metal, resembling "German silver," which he hoped to induce the Government to adopt for minor coinage. He was a druggist and chemist, and in 1832 in addition to this business he also sold natural curiosities, such as rare minerals, gems, preserved reptiles, etc., a large collection of which he placed on exhibition at Peale's Museum, and the "New York Lyceum of Natural History." At his Broadway store, "one door below White Street," he advertised "Nurembergh Salve," "Kreosote . . . a recent German discovery for preventing tooth-ache." These nostrums seem to have been highly esteemed in their time.

118. *Obv.* An eagle l., wings raised, standing on a rock. Below, 1837 *Rev.* FEUCHTWANGER'S above, and * COMPOSITION * below. Within an olive wreath, THREE | CENTS Borders 5. Edge 2. Metal, Feuchtwanger's. Size 25.

119. *Obv.* Copy of No. 118, but the eagle and rocks are smaller and the date larger. *Rev.* FEUCHTWANGER'S COMPOSITION and within an oak wreath open at the top, 3 | THREE | CENTS Borders 5. Edge 2. Metal, Feuchtwanger's. Size 25.

The reverse of this piece was used in 1864, with a new obverse.

120. *Obv.* Type of No. 118, with eagle standing r. and holding a serpent in his talons; below, 1837 *Rev.* FEUCHTWANGER'S above, and * COMPOSITION below. Within an olive wreath, ONE | CENT Borders 5. Edge 2. Metal, Feuchtwanger's. Size 18½.

There are *many* varieties of this number. As an instance, in a lot of specimens I found four obverses and six reverses, all differing; but the variations are so slight that they cannot be described, yet are perceptible when the pieces are brought together. Examples are found, composed of two reverse dies, and the regular issue has a plain edge; both are rare. I have also seen a specimen measuring 19½.

121. *Obv.* * NATHAN . C . FOLGER . * above, and NEW-ORLEANS . below. In field, DEALER IN | READY MADE | CLOTHING, HATS, | BOOTS, SHOES & C | N° 33 OLD LEVEE | CORNER OF | BIENVILL ST *Rev.* * BOYS AND | CHILDREN'S CLOTHING | STOCKS, HANDKERCHIEFS | GLOVES, UMBRELLAS | CARPET-BAGS, | TRUNKS & C | 1837 | B & S. * N. Y. Borders 5. Edge 1. Metal, Brass. Size 34.

The dies were by Bale & Smith. Mr. Folger is presumed to have been a descendant of the well-known Nantucket family, of which the late Chief Justice of New York was also a member.

122. *Obv.* Same as No. 32. *Rev.* GEORGE A JARVIS above, and * WINE & TEA DEALER * below. In field, 142 | GRAND | CORNER OF | ELM STREET | NEW YORK Borders 4. Edge 1. Metal Æ. Size 28½.

George A. Jarvis succeeded the firm of Peckwell & Jarvis, at 150 Grand Street, in 1827. During the following year he removed to 142, on the same street, where he remained until 1838; from 1839 to 1858 he is recorded at 81 Front Street.

123. *Obv.* Same as No. 30. *Rev.* A good copy of No. 122, but with leaves in place of the six-pointed stars. Borders 4. Edge 1. Metal Æ. Size 28½.

124. *Obv.* NATH^l MARCH | BOOKSELLER & | STATIONER | N^o 7 EXCHANGE | BUILDINGS | PORTSMOUTH | N. H | 1837 *Rev.* WILLIAM SIMES & CO | DEALERS IN | TEAS, WINES, & | GROCERIES . | N^o 1 . PEIRCE'S | BUILDINGS | PORTSMOUTH | N. H Borders 4. Edge 1. Metal Æ. Size 28½, 29.

This seems to have been a joint enterprise of the two concerns, as neither obverse nor reverse has been noticed in combination with any other die. Nathaniel March was born in Portsmouth, N. H., June 14, 1807, and died July 19, 1846. While a young man he became junior partner of Childs & March, succeeding Childs & Sparhawk; Mr. Childs withdrew not long after, and the style was Nathaniel March & Co., until about 1839, when it became Nathaniel March, and so remained until his death. Samuel A. Badger continued the business and was succeeded by John S. Harvey, with whom it practically closed.

William Simes was born in Portsmouth, April 9, 1806, and died May 15, 1880. He began business in 1828, and had as partners at different times Thos. E. Call and Henry F. Gerrish; he sold out his business in 1860, to Moulton & Blaisdell. Their successors have continued it to the present time, Mr. John Loughton being the last representative of whom I have knowledge. The successors of both firms named on the token remained at the original location. Mr. Simes was chosen Mayor of Portsmouth in 1861 and '62, but declined a third nomination; he was also an officer in various financial institutions. Only one order for these tokens was given, as the pieces were declared illegal and their circulation as money suppressed. The accounts of their place of striking given me are conflicting, Providence and Albany having been named; I am convinced that they were made in neither city, but are the work of H. M. & E. I. Richards [See No. 83], of Attleboro, Mass., which is near Providence, and this fact gave rise to the tradition that they were struck in the latter city.

125. *Obv.* Same as No. 29. *Rev.* S. MAYCOCK & C^o above, and . 35 CITY HALL PLACE N-Y below. In field, EVERPOINTED | ++ | PENCIL CASE | MANUFACTURERS | SAM^l MAYCOCK | JOHN HAGUE | ++ Borders 5. Edge 1. Metal Æ. Size 28½.

The dashes are imitated as closely as may be with the material available.

126. *Obv.* Eagle, same as No. 113. *Rev.* Same as No. 125. Borders 5. Edge 1. Metal Æ. Size 28½.

127. *Obv.* PHALONS | NEW | & | SPLENDID | STYLE | OF | HAIR CUTTING A branch at either side of SPLENDID *Rev.* N^o 35 BOWERY above, and NEW YORK below. In field, a pair of scissors, and above, a comb; below, 1837 Borders 4. Edge 1. Metal Æ. Size 28½.

Edward Phalon probably began his business as hair-dresser at 161 Chatham Street in 1834; from that date until 1860 his change of location occurred at least eleven times, among them being that to the Bowery, indicated on the token. In 1842 he was opposite St. Paul's, at 214 Broadway, where he sold the "Amazon Toupee," for which and for his "Wigs and Scalps," the American Institute awarded him a silver medal in 1841, and the first premium in 1842. In 1848 he was at 61 Broadway, where he advertised extensively a famous "Chemical Hair Invigorator." The height of his prosperity was reached when, after several other removals, he occupied a gorgeous shop in the St. Nicholas Hotel, where the prices charged for service and for the various cosmetics which he offered for sale, were in accordance with the brilliancy of the numerous mirrors, the gilded frames, the marble basins, and their silver-plated fixtures, which adorned the place. Here he remained until the hotel was closed. His "Night-blooming Cereus" was perhaps the most widely known, as it was the last of his successes before his retirement. I had a pleasant interview with him in 1886, though he could give me little information about his card.

128. *Obv.* From one of the dies of 120. *Rev.* ★ R. E. RUSSELL ★ above, and ★ ★ ★ ★ ★ below, completing the circle. In field, + • + | 1 • 0 • U | 12½c Borders 5. Edge 2. Metal, Feuchtwanger's. Size 18½.

129. *Obv.* ROXBURY above, and • COACHES • below. In field, ✱ *Rev.* • NEW LINE • above, and ★ 1837 ★ below. In field, an ornate cross. Borders 4. Edge 1. Metal, Feuchtwanger's. Size 18½.

The "Roxbury Coaches" were those which ran through what is now Washington Street, Boston, over "the Neck," to the top of the hill in Roxbury where once stood the old church in which the Apostle Eliot preached, in the ancient days of New England. The Norfolk House, a famous hostelry on the opposite side of the street, was their stopping place until the line was discontinued. These coaches were long omnibuses, carrying sixteen to twenty persons inside, and were drawn by four horses; at first they made hourly trips, and hence were called the "Roxbury Hourlies." They were handsomely painted, and on their sides bore a distinguishing name — "Regulator," "Conqueror," and one, the "Aurora," with the goddess in her cloud-borne chariot on its yellow sides, made a great impression on the juvenile mind when it first appeared. For a long time a Mr. King managed the business; later he met with opposition from a line of coaches of more modern style, like the New York "stages," which was started, I believe, by Mr. Hobbs, and made more frequent trips. The Roxbury Coaches continued to run for a short time after the horse-cars were introduced as competitors on the same route, but finally succumbed to the "march of improvement" about 1856, if memory serves.

130. *Obv.* J • M • L & W • H • SCOVILL above, and ➡ WATERBURY CON ➡ below. A phoenix rising from flames; below, 1837 *Rev.* GILT BUTTONS OF EVERY DESCRIPTION • In field, SHEET BRASS | PLATED METAL | & | GOLD PLATE Borders 4. Edge 1. Metal Æ. Size 28½.

This firm, which was established in Waterbury, Conn., in 1802, made many "Hard Times Tokens." Later they struck numerous shop cards, and several of those not bearing merchants' names, such as the "Female head" with various reverses, — a phoenix, "Merchant's Exchange," "Not One Cent," etc., have been attributed to them. It still carries on the business of manufacturing buttons and various products of brass and other metals under the style of the Scovill Manufacturing Co., in Waterbury, with offices in New York, Boston and elsewhere.

Mr. James Mitchell Lamson Scovill, the senior partner of the old firm, was born in Waterbury, Sept. 4, 1789, and died May 15, 1857. His widow died at a very advanced age, Oct. 21, 1896. Mr. Scovill began business with Fred'k Leavenworth and David Hayden, under the style of Leavenworth, Hayden & Scovill, early in the present century. William Henry Scovill, a younger brother, was born July 27, 1796, and died March 27, 1854. He formed a copartnership with his brother in 1827, making buttons until 1840, when this branch was separated from their other business of work in metal, and conducted under the style of Scovill & Co. until 1850, while the original firm manufactured rolled brass and brass wire; and when the daguerreotype process was introduced about 1842, they made plates for that purpose. In 1836 with a brother-in-law, Buckingham, they began the manufacture of brass hinges under the style of Scovill & Buckingham. In 1850 all these concerns were united in the Scovill Mfg. Co. The brothers endowed the Scovill Professorship of Chemistry in Trinity College, Hartford, and were generous contributors to matters of public interest as well as those of private beneficence.

A very kind invitation was given me to visit their works, to inspect the collection of pieces struck by them, and to have an interview with the gentleman who has them in charge and is familiar with their history; and I greatly regret that I have not yet been able to accept their courtesy.

131. *Obv.* A. C. SMITH | DEALER | IN | CROCKERY, GLASS, | CHINA & BRITANNIA | WARE, | LOOKING | GLASSES & C. | DOVER, N. H | 1837 *Rev.* HASELTON & PALMER above, and DOVER, N. H. below. In field, DEALERS | IN | DRY-GOODS, | GROCERIES & | STRAW-BONNETS | N° 2 COCHECO | BLOCK Borders 4. Edge 1. Metal Æ. Size 28½.

This token like that of Portsmouth (March and Simes, No. 124), seems to have been a joint enterprise, but I have not learned its history; probably it was suppressed for similar reasons.

[To be continued.]

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXIII, p. 125.)

AGAIN there are new or undescribed medals to be inserted.

IV. SOUTH AMERICA. B. 2. *Hospitals.*

Argentine Republic, Buenos Ayres.

1439. Foundation of the Hospital Rivadaria, 1887.

Bronze. 24. 37mm. Rosa, *loc. cit.*, 325; Weyl Cat., 11 April, 1899, No. 3831.

Argentine Republic, Chivilcoy.

1440. Hospital Español, 1881.

Bronze. 16. 25mm. With ring and ribbon. *Ibid.*, No. 3881.

F. b. *Irregular Practitioners.*

Uruguay.

1441. *Obverse.* Within beaded circle: 1 s (in monogram). Inscription: DOCTOR IURKOWSKI | (rosette) SALTO (rosette)

Reverse. Within beaded circle: 50 (centesimi). Inscription: ESTABLICIMIENTO BALNEO-TERAPICO | (rosette)

Aluminum. 17. 27mm. Edges beaded. *Ibid.*, No. 4004.

1442. Similar to preceding, but on reverse: 1 (peso).

1443. Similar to preceding, but on reverse: 1.50 (pesos).

Aluminum. 22. 33mm. In my collection.

1444. Similar to preceding, but on reverse: 2 (pesos).

Aluminum. 22. 33mm. In my collection.

F. c. *Pharmacists.*

Bolivia, Potosi.

1445. *Obverse.* A lion, to left and recumbent, and supporting vacant shield.

Reverse. Within field: MEDIO REAL | — Inscription: BOTICA Y DROGUERIA |

* BOLIVIANA *

Bronze. 15. 24mm. Edges beaded. In my collection.

Peru, Callao.

Besides No. 99, of Rafael Ballestas, there is the following:

1446. *Obverse.* R. B.

Reverse. MITAD

Brass. 10. 15mm. Edges beaded. In my collection.

V. THE UNITED STATES. A. *Personal.*

Dr. Oliver Wendell Holmes (1809-1894), of Boston.

1447. *Obverse.* Bust facing and to right. Inscription: HOLMES

Reverse. Blank.

Ivory. 104. 164mm. From the Florentine Art Co., of Detroit, Mich. In my collection.

The regular sequence is now resumed.

VI. GREAT BRITAIN. F. c. *Pharmacists* (continued).

Shipston-on-Stour, Worcestershire.

1448. *Obverse.* Arms. ROBERT. FITZHUGH

Reverse. IN. SHIPSON. 1664 | HIS. HALFPENY

Ibid., II, p. 1282, No. 94, fig.; Cotton, *loc. cit.*, p. 89, No. 61, pl. IV.

Slough, Buckinghamshire.

1449. *Obverse*. Armorial shield. ◦ JOHN PECKHAM ◦ | CHEMIST & DRUGGIST

Reverse. A phoenix amid flames. SLOUGH, BUCKS, HALFPENNY TOKEN Ex-
ergue : ◦ 1795 ◦

Copper, bronze. 18. 29mm. Edges beaded. Two varieties. Till, *Essay on the Roman Denarius*, p. 10; Neumann, No. 22,675; Durand, *Médailles et jetons des numismatistes*, p. 151, pl. X, fig. 5; Atkins, p. 5, Nos. 20-21; Batty, I, p. 83, Nos. 14, 16A; C. E. Fraser, *Numismatist*, Jan., 1896, p. 15, pl. I, fig. 5. In the Government collection and my own.

1450. *Obverse*. As preceding.

Reverse. Armorial shield, with motto: PRO REGE ET PATRIA. Inscription: W. TILL. WINE & SPIRIT MERCHANT. Exergue: 1794.

Copper. 18. 29mm. Durand, *loc. cit.*, p. 240; Neumann, No. 22,676; Atkins, p. 5, No. 25; Batty, I, p. 84, No. 17.

Southam, Warwickshire.

1451. *Obverse*. THO. EADY. APOTHECARY. IN | T. E.

Reverse. IN. SOUTHAM. HIS. HALF. PENY | T. E.

Williamson's Boyne, II, p. 1212, No. 138.

1452. As preceding, but on obverse EADS, and on reverse SOUTHAM.

Ibid., II, p. 1212, No. 139.

Stafford, Staffordshire.

1453. *Obverse*. Arms. THO. GYLES. APOTHECARY

Reverse. The Stafford knot. IN. STAFFORD. HIS. HALFE. PENY.

Ibid., II, p. 1056, No. 59.

1454. *Obverse*. As preceding.

Reverse. IN. STAFFORD. HIS. HAPENNY. R. A. H. 1667.

Keary and Wroth, 17th Century Tokens in the British Museum, p. 45, No. 401.

Stamford, Lincolnshire.

1455. *Obverse*. Arms. JOHN. ROGERS. 1664.

Reverse. IN. STAMFORD | I. R.

Williamson's Boyne, I, p. 495, No. 251.

Steining, Sussex.

1456. *Obverse*. Arms. WILLIAM. SQUIER

Reverse. OF. STEINING. 1669 | HIS HALF PENY.

Ibid., II, p. 1182, No. 166.

1457. *Obverse*. Same device. PEETER. SQUIER

Reverse. AT. STEINING. SUSSIX. 1670 | A half peny.

Ibid., II, p. 1182, No. 167.

Stow, Gloucestershire.

1458. *Obverse*. Arms. THOMAS. BROASGROVE

Reverse. IN. STOW. 1670 | HIS HALF PENY. T. E. B.

Ibid., I, p. 250, No. 153.

Tanworth, Warwickshire.

1459. *Obverse*. Arms. EDWARD. MORGAN

Reverse. OF. TANWORTH. 1668 | HIS HALF PENY.

Ibid., II, p. 1214, No. 169.

Tewkesbury, Gloucestershire.

1460. *Obverse*. Arms. OPIFERQVE. PER. ORBEM. DICOR.

Reverse. NICH. STAIGHT. TEWXBURY | N. M. S.

Ibid., I, p. 253, No. 202.

1461. *Obverse*. Same device. NICHOLAS . STAIGHT

Reverse. IN . TEWCKESBURY | N. M. S.

Ibid., I, p. 253, No. 203.

Wakefield, Yorkshire.

1462. *Obverse*. Arms. THO. CHERRIEHOLME

Reverse. IN . WAKEFIELD | T. S. C.

Ibid., II, p. 1343, No. 356.

Wallingford, Berkshire.

1463. *Obverse*. Private arms. PHILIP . ELDRED . APOTHCARY

Reverse. OF . WALLINGFORD . (16)59 | P. A. E.

Ibid., I, p. 37, No. 133.

1464. As above, save that on reverse the date is reversed, and the initials are E (within rosettes) | P . A (rosette).

In my collection.

Wantage, Berkshire.

1465. *Obverse*. Arms. WILLIAM . CULLY . 1660

Reverse. IN . WANTAGE | W. I. C.

Ibid., I, p. 38, No. 148.

Warrington, Lancashire.

1466. *Obverse*. Arms. THOMAS . PIGOTT . OF

Reverse. A pot of lilies. WARRINGTON . HIS . HAL . PENY

Ibid., I, p. 414, No. 128.

Warwick, Warwickshire.

1467. *Obverse*. Arms. EDMUND WILLSON

Reverse. IN . WARWICK | E. M. W.

Ibid., II, p. 1216, No. 191.

Wigan, Lancashire.

1468. *Obverse*. Arms. GILBERT . BARROW . OF .

Reverse. WIGAN . HIS . HALF . PENY | G. E. B. 1669.

Ibid., I, p. 415, No. 139; Golding, p. 47, No. 115.

Windsor, Berkshire.

1469. *Obverse*. Arms. MOSES . BRUCH . IN . 1666

Reverse. WINDSOR . APOTHCARY | M. B.

Williamson's Boyne, I, p. 40, No. 165.

Worksop, Nottinghamshire.

1470. *Obverse*. Arms. JOSEPH . FLECHER . IN

Reverse. WORKSOP . HIS . HALF . PENY | I. K. F.

Ibid., II, p. 917, No. 119.

Wotton-under-edge, Gloucestershire.

1471. *Obverse*. Arms. LAZARUS . KEMPP . IN

Reverse. WOOTTEN . UNDER . HED | L. M. K.

Ibid., I, p. 254, No. 224.

The localities of the following are unknown.

1472. *Obverse*. A fan. WILLIAM . HERENDEN

Reverse. APOTHCARY . 1651 .

Ibid., II, p. 1423, No. 41.

1473. *Obverse*. Bust, to left. H. R. H. PRINCE ALBERT'S CACHOU AROMATISE .
PREPARED BY THOMAS JACKSON

Reverse. A crowned shield, upon which : PRINCE ALBERT'S | CACHOUS | TH^S JACK-
SON | INVENTOR | AND | ORIGINAL | PROPRIETOR.

Brass. Box-shaped. 24. 37mm. In the Government collection.

In the following taken of Smethwick, Staffordshire, the inscription is probably not to be taken too literally. I do not number it.

Obverse. Two soldiers. LEA & EDWARDS | GROCERS SMETHWICK

Reverse. An artillerist, with cannon balls. SMETHWICK PILLS

Neumann, No. 23,875; Batty, II, p. 580, No. 732.

b. Scotland.

Dumbarton, Fifeshire.

1474. *Obverse.* PATENT | R. BINNIE DUMBARTON | CHEMIST

Reverse. The same, incused.

Tin. Batty, II, p. 325, No. 3249B.

Edinburgh.

John Scott, pharmacist, of Edinburgh, left a legacy to the corporation of the city of Philadelphia, Pa., in accordance with the provisions of which the following medal is conferred. I do not number it.

Obverse. Head of Franklin, to left. Inscription: FRANKLIN INSTITUTE OF THE STATE OF PENNSYLVANIA.

Reverse. THE SCOTT PREMIUM TO THE MOST DESERVING

Bronze. 32. 50mm. In the U. S. Mint collection.

There seems but a single token.

1475. *Obverse.* PATENT LEMONADE DUNCAN FLOCKHART & CO. (The celebrated makers of chloroform.)

Reverse. The same, incused.

Tin. Batty, II, p. 352, No. 3478c.

Glasgow, Lanarkshire.

1476. *Obverse.* GLASGOW | WHEELER & CO CHEMISTS | BELFAST

Reverse. The same, incused.

Tin. Batty, II, p. 342, No. 3355c, 3479D.

c. Ireland.

Belfast, County Antrim. See Glasgow, above.

Coleraine, County Londonderry.

1477. *Obverse.* A pestle and mortar. THOMAS . ADAMS . IN

Reverse. Arms of the city. COLERAINE . APOTHECARY

Williamson's Boyne, II, p. 1370, No. 188. In the collection of the late Charles H. Wright, of New York.

Dublin.

1478. *Obverse.* A mortar and two pestles. ROBERT . MELLER . IN

Reverse. CASTLE . STREET . DVBLIN | APOTHECARY.

Ibid., II, p. 1382, No. 363.

1479. *Obverse.* A winged horse. MARKE . QVINE . APOTHYCARY

Reverse. IN . DVBLIN . 1654 | M. M. 1^p

Ibid., II, p. 1383, No. 381.

1480. *Obverse.* Arms; a unicorn rampant. HENRY . RVGGE . APOTHECARY

Reverse. IN . CASTLE . STREET . DVB | H. R. 1^p

Ibid., II, p. 1383, No. 385.

Dungannon, County Tyrone.

1481. *Obverse.* A pestle and mortar. ROB . NELLSON . OF

Reverse. An alembic. DANGONNON . POTHCERY (apothecary).

Ibid., II, p. 1386, No. 427.

1482. *Obverse.* As preceding, save RO.

Reverse. As preceding, save DVNGANON and POTHCERY.

Ibid., II, p. 1386, No. 428.

Limerick, County Limerick.

1483. *Obverse.* A mortar and pestle. RICHARD . PEARCE . OF

Reverse. LIMERICK . APOTHECARY | R. M. P. 1668.

Ibid., II, p. 1400, No. 577.

Lisburn, County Antrim.

1484. *Obverse.* An Indian, with bow and arrow, upon a dragon. ED : ELLIS :

APOTHECARY *

Reverse. A mortar, without pestle. IN . LISBVRNE . 1667 : *

Unmentioned by Boyne. In the collection of the late Mr. C. H. Wright.

[To be continued.]

MEMORIAL PLAQUE OF GOETHE.

THE one hundred and fiftieth anniversary of the birth of the poet Goethe, which occurs on the 28th of August of the present year, is marked by the appearance of a Memorial Plaque, of unusual size, modelled by Joseph Kowarzik, of Frankfort-on-the-Main, the native city of that illustrious author. In style it may be regarded to some extent as a revival of the work of Vittore Pisanello, the eminent medallist of the Venetian school, who flourished in the middle of the fifteenth century, or Hans Reinhardt, who wrought on similar lines two centuries later in Germany; it is one which some of the leading medallists of France, notably Chaplain and Roty, have been endeavoring to bring once more into favor, and with marked success, as may be seen by an examination of the admirable engravings of several examples of their handiwork given by our contemporary, the *Gazette Numismatique*, of Paris.

In his recent work Kowarzik has broken loose from all the traditions of those medallists who have preceded him in tributes to Goethe, and has given us a work of decided originality. Although not a medal in the stricter sense, it may fairly claim to deserve a place in the cabinet of the numismatist, even though the art of the die-engraver and the mechanical skill of the mint-master are not as yet able to reproduce its beauty and strength by their familiar methods. The obverse shows an ideal monumental tribute to one regarded by his countrymen as the prince of singers, as it exists in the fancy of the artist. On the brow of a high cliff he would erect no protecting temple, but an open, circular enclosure, free to all the winds and dews of heaven, lighted by the sun and the stars, forever calmly facing storm and stress, and sheltered only by the cloudy canopy of the sky. It looks down upon a river winding through a narrow valley, with mountains rising on either side, and a distant view of the towers of a city in the background. The enclosure is indicated by an encircling wall, a portion of which with its opening in front, is shown: on the right of its entrance we read in two lines 1749-1899 the dates of his birth and the anniversary, while just outside rise the tops of a clump of yew-trees. The wall, which is masoned, is not so high as to conceal the landscape beyond. Within the enclosure is a grass-plot, intersected by walks and bordered by a low hedge of box; in its centre stands a low pedestal on a platform circular like the enclosure, and consisting of two steps; the upper one bears upon its edge or side the name of the poet, JOHAN WOLFGANG V. GOETHE and the pedestal is surmounted by a colossal bust of Goethe, who is shown in profile looking toward the right. In the upper corner of the plaque at the right, ZUM 150 GEBURTSTAG (In honor of his 150th birthday).

The reverse is designed to show us a favorite resort of the poet, on an elevation to the south of the city, — Mühlberg, known to his admirers as "Goethe's Rest." Here the artist has seated his subject on a rock beneath a flowering tree; he is nearly

facing, but turns slightly to his left, his head bent forward as he listens to a maiden who whispers words of inspiration in his ear; two others are scattering roses before him and a third is half concealed in the background: on the left and behind him are two more female figures, of whom one, seated and with her left hand upon her bosom, turns toward him, as if waiting for him to speak, while the other, with hands uplifted to her face in sorrow and her head bent forward, is kneeling behind her companion.

All the figures are symbolical of those who influenced his poetic life. In the weeping figure at the left there is an allusion to the Gretchen of his early love, and it is said to be a likeness of Charlotte Von Stein. Her companion, dressed in the costume of her people, is the pastor's daughter, Frederica of Sesenheim. The whispering maiden is Lotte, who recalls the musings with which the "Sorrows of Young Werther" are filled, while the other figures are strewing flowers on the path of that enduring fame along which his achievements were to lead him.

Behind this emblematic group of figures rises the Mühlberg's summit, and in the distance the Main winds through a valley, its stream crossed by the bridge of Frankfort, the towers and spires of which rise in the distance. In the lower left hand corner of this side we find the key-note of the artist's fancy in the following passage from Faust,¹ which is inscribed in four lines beneath the figures behind the poet, ICH HABE NUR BEGEHRT U.(nd) NUR | VOLLBRACHT U.(nd) ABERMAL'S | GEWUENSCHT. U.(nd) SO MIT MACHT | MEIN LEBEN DURCHGESTUERMT

These lines are taken from the closing scene of the Fifth Act of the second part of Goethe's wonderful poem. Faust, in extreme old age, stands at midnight on the balcony in the "Pleasure Garden," viewing the blazing ruins of the cottage which Mephistopheles had maliciously fired, obeying his master's command to clear the estate; the "four grey women" had appeared to give the final warning of his approaching death, and three had departed, leaving him alone with Care, and Faust, recovering from his dread, soliloquises thus:—

"I've but run through the world, and all that pleased
Or promised pleasure, eagerly have seized:
What fled, I thought no more of, nor pursued
Even with a wish, the evanescent good;
Desired and had, and new desires then formed;
And thus through life impetuously have stormed."

The last two lines translate the motto on the plaque. Perhaps nothing in all the poet's writings could be more appropriate. It has well been said that with transcendent genius and an intense and vivid perception of beauty, moral as well as aesthetic, his virtues, like his faults, were too often the offspring of mere feeling or impulse, uncontrolled by any fixed principles of duty or right; and this passage, written when Goethe himself was nearly or quite eighty (he died about two years after he completed the Second Part of Faust) well describes his life.

The plaque is nearly four and three-fourths inches in height and a trifle over seven inches long. We understand that only a very limited number were issued, and that particulars can be obtained from Adolph E. Cahn, Nidenau 55, Frankfort-on-the-Main, Germany.

W. T. R. M.

¹ I notice that while the plaque has the usual reading (*begehrt*) the descriptive announcement sent out with a photogravure of the piece has *gestrebt*; I do not know any authority for the change, and the editions

of the tragedy which I have consulted have the word as given on the plaque, so that the artist has made no error in his transcript.

MEDAL TO BE PRESENTED TO CALIFORNIA VOLUNTEERS FOR SERVICES IN SPANISH-AMERICAN WAR.

Obverse. California personified by a female figure in a sitting posture on a dais, a shield on which is the head of Medusa beside her, having at its side the typical grizzly bear of California on guard, while at the foot of the dais are scattered in profusion the fruits and flowers of the Golden State. Before the figure of California stand an American soldier and sailor in easy attitudes, awaiting their rewards with the pride of deserving merit. To the left are the soldiers' tents at the Presidio, while on the bay, to the right, is a fine representation of the cruiser Olympia, the flagship of Admiral Dewey in the battle of Manila.

Reverse. The stars and stripes of the Union shown in conjunction with the "Bear Flag" of the California republic. On the upper part appears the inscription, THE - PEOPLE - OF - CALIFORNIA Then follows the word TO with a blank for the name of recipient, and finally the explanatory words, FOR SERVICE IN THE SPANISH-AMERICAN WAR, 1898-99. The bar has the word CALIFORNIA. It is surmounted by the head of a grizzly bear, in the claws of which the bar is held.

The medal is to be the size of the United States Dollar, and 10,000 to be struck in bronze. The design, as accepted, was furnished by Hammersmith and Field, jewelers, of San Francisco, but the artist's name we have not learned. A cut of this medal appears in the "Jewelers Circular," Vol. 32, No. 2.

C. P. NICHOLS.

SPRINGFIELD, MASS., 1899.

A SO-CALLED "NOVA SCOTIA" TOKEN.

Editors of the Journal:—

It may be of interest to collectors of Canadian, or rather of Nova Scotia Tokens, to know, as I am advised by an English correspondent, that the piece numbered 73 in Breton's "Illustrated Canadian Coin Collector," which is the same as that numbered 448 in LeRoux's "Canadian Coin Cabinet" if I am rightly informed, is not a Canadian at all, and does not relate to the Province of Nova Scotia in any way except as it chances to bear the same name. It is a token or check used in a Lancashire Cotton Mill, owned by Robert Hopwood & Sons, of Blackburn, in that County. This Mill is situated in a part of Blackburn known as Nova Scotia, and is called the Nova Scotia Mill. The same firm own two other mills, called "Crossfield" and "Wellington" (or their predecessors did); and I am told that the descendants of Mr. Robert Hopwood, who founded them and originally operated them, still have a large interest in all three. One of these descendants is Mr. William Coddington, who was a few years ago, and perhaps still is, the representative of Blackburn in the British Parliament. The estimated rarity and value given to these tokens by the authors cited is therefore thought to be based on erroneous grounds.

M.

The remark of our correspondent as to the rarity of this piece is probably an inference from the account sent him, but there can be no doubt that the statements of the authors cited are substantially correct, so far as its appearance in America is concerned; this may be thought to confirm, indirectly at least, the English account. The wonder is, if the story is true, that somebody on the other side has not hunted up the dies and repeated the experiment of the

Halfpenny Token of the Copper Company of Upper Canada, and brought out some "re-strikes" with nothing to distinguish them from originals, which the owner of the latter dies apparently thought a fair and honorable proceeding. — EDS.

OBITUARY.

DANIEL G. BRINTON.

DR. DANIEL GARRISON BRINTON, a distinguished ethnologist of Philadelphia, died at Atlantic City, N. J., July 31. He was born in West Chester, Pa., in 1837, and graduated from Yale in 1858. He received his Master's degree at Yale in due course, and that of M. D. in 1860, from Jefferson Medical College, Philadelphia. He was a medical director of the 11th Corps in the Civil War, and was brevetted lieutenant-colonel in 1865. In 1866 Dr. Brinton was awarded the medal of the Société Américaine de France for his numerous works upon American ethnology.

Dr. Brinton was President of the Numismatic and Antiquarian Society of Philadelphia, professor of ethnology and archaeology in the Academy of National Sciences, and professor of American archaeology and linguistics in the University of Pennsylvania. He was the author of several medical and other scientific works, and presented to the University of Pennsylvania, several months ago, his entire collection of books and manuscripts relating to the aboriginal languages of North and South America. He was greatly interested in the problems of the origin and civilization of the Mayas and other Central American peoples, and his study of their very remarkable hieroglyphics, as preserved on the monuments and temples of those races, promised to yield very valuable results. It will be a difficult task to find a scholar so familiar with the subject as was Dr. Brinton, or one competent to take up the work where he relinquished it.

More than eighty works either written or edited by him are represented in the Catalogues of the Boston Public Library; most of these are ethnological. Though in his earlier years Dr. Brinton was interested in numismatical study, the latter portion of his life has been principally devoted to anthropology and the myths of the new world. He was "attractive in person and manner, a finished speaker, a profound student, and an enthusiast in his chosen lines of work." M.

WILLIAM WALLACE HAYS.

MR. WILLIAM WALLACE HAYS died at his home in Bellefonte, Penn., 9 July, 1899. He was born in that town 7 June, 1821, and engaged in business a few years there and at other points, but for twenty-five years was employed in the Pension Office at Washington. He had a fine collection of coins, and his cabinet of 1794 Cents, on which he published a *brochure*, was well known. Of autographs, stamps and old china, he had also gathered many valuable specimens.

THE TRIQUETRA.

Editors of the Journal:—

I READ with interest your comments on the Triquetra symbol and its antiquity, in the "Editorial" notes of the April *Journal*. Beside the examples which you mentioned, there is another, which that eminent authority, Dr. Barclay V. Head, described in the volume entitled "Catalogue of Greek Coins in the British Museum, — Mace-

donia." On page 150 he illustrates a silver coin (which was found at Ishtib) "struck *circa* 500 B. C.," by an "uncertain Thraco-Macedonian king," who may have been, as he suggests, Derronikos.

This has a "triquetra of legs, with wings at the ankles [the wings, however, do not appear in his cut]; in the intervals, a floral ornament somewhat resembling the acanthus of architecture." It has no legend, and there is none on the other side of the coin by which to identify its locality. The style of the device on this side may be given, for the present purpose, as a bearded man holding a whip, and seated in a high-backed chariot of singular form, which is drawn by an ox; the pole of the chariot does not appear, so that we may suppose the engraver intended to indicate there was another ox behind the first. Beneath the ox is a flower, and above his back a curious helmet. Its size is 24, American scale.

As the locality is unknown, no argument can be drawn from this piece as to any geographic significance which attaches to the symbol it bears, but I have thought it of sufficient interest, as Dr. Head considers it an early Macedonian coin, to call attention to it as an example of "the humanized form" of the triquetra, which dates apparently from a period as "early as that of Aspendus," cited by Mr. Nelson.

I presume that it would be very difficult to show that it had any allusion to neighboring countries, such as Mr. Nelson appears to believe this symbol implied, if Dr. Head is correct in his attribution, a point I am not competent to discuss. He does not propose any explanation of its meaning.

F. A. P.

EDITORIAL.

NUMISMATIC MYTHS—1804 DOLLARS.

THERE are certain fond traditions in the domain of the Muse of History which have come down to us from medieval periods, to which with others of more recent origin, the popular mind clings with a kind of reverence. They refuse to die, when some heartless iconoclast attempts to destroy them. It is in vain that he proves the story of William Tell's archery was a hoary-headed myth centuries before the hero of Switzerland pierced the apple; that Pocahontas did not interpose her lovely form between the cruel club of the ruthless Powhatan and the head of the discoverer of Virginia; or that the tale of the hatchet and the cherry-tree is altogether imaginary. These and others equally true, or equally mythical as one pleases, took too deep a root in the creed of our childhood to be utterly eradicated, notwithstanding the secret fear, unwelcome and unconfessed, that the iconoclast is right. The smoker comforts himself in spite of the doctor's warning, with the lines of the poet:—

"What though they say with visage long
My days are sooner past,
I would reply with reason strong,
They're sweeter while they last,"

and there is a certain fellow-feeling between the man who refuses to discard a bad habit and his friend who declines to relinquish a long-cherished belief.

Numismatic science has been called the handmaid of history, and "like mistress, like maid." If Clio has her myths, it would be singular indeed if Moneta had none. The romantic account of the discovery of the great gold coin of Eucratides; the wondrous tales of ducats produced by the art of the alchemist; the story of Queen Anne's copper coinage and its broken die from which but three impressions were taken and only two have yet been traced;

the priceless Jewish shekels which have been heirlooms for centuries, offered for sale at last by some impoverished descendant; the portrait of the "mistress of Rothschild" on the Frankfurt Double Thaler, and other "runes of ancient days" equally fascinating but equally baseless, seem to be as immortal as the myths of History, and show that the handmaid is faithfully following in the steps of her mistress.

Here in America she has but little of that antique drapery that gives a glamour to the wearer, with which to drape her mythic offspring, but that has neither prevented their birth nor destroyed their immortality. Her children seem to be as determined to survive as those which flourish over the ocean, and to be endowed with a like perennial youth. Thus among the American myths we have the story of the dowry of Hannah Hull the Mint-master's daughter, so charmingly told by Hawthorne; the Good Samaritan Shilling, the Kentucky Cent and the Castorland "Half Dollar," which have been erroneously classed among American coins, though the first two are tokens of English origin and the other is a French medal by DuVivier, and the "Carolina Medal," which Jernegan caused to be struck in connection with his gigantic cistern. Most if not all of these have been exposed in the *Journal*, and there are others on which we will not now enlarge; the most persistent in its regular appearance is the tale of 1804 Dollars. Like comets, they turn up at unexpected times and in most unexpected places, — now emerging from the darkness of some old family hoard in Virginia; next wandering to an aphelion in a bar-room in Chateau, Northern Montana, to be "passed by mistake" for a drink — "to what base uses may we come at last;" and anon turning up in a sort of meridian blaze by the sale of a Mint official's cabinet. Just now comes a detailed account of a woman shopping in Racine, Wisconsin, who paid a clerk, by newspaper report, one of these priceless coins for a yard of cotton, or perhaps a spool of thread. The good lady who passed it did not know its value, of course; indeed, from its condition, worn by circulation for nearly a century, with "no one to love, none to caress" it in all that period (!) she had some doubt, as the reporters tell us, whether it was even worth a dime. But the wiser clerk saw his opportunity, pocketed it and turned in a good silver dollar to his employer; and we are told he has since been offered \$1,500 for it by a Chicago coin-dealer. For some reason, which does not appear in the printed account in the *Transcript*, he did not sell, and now his employer puts in a sort of double-headed claim to the wanderer. It either belongs to the store or the woman. The clerk replies it is not the property of the store-keeper, for had it chanced to be bad, the loss would have fallen on the receiver, and "it's a poor rule," etc. Whether the lady has made a claim does not appear, but the article from which we clip the story says that "both clerk and employer have employed attorneys and a lawsuit seems inevitable;" yet it is doubtful if the Dollar ever sells for enough to pay for the litigation and leave a profit for its owner, even if the incident actually occurred as described.

It is a pity that when the question of ownership comes to a legal decision we cannot also have with it a judicial opinion as to the legitimacy of the pedigree of these Dollars. For many years our esteemed correspondent, Mr. Nexsen, of Brooklyn, N. Y., has made a careful and exhaustive study of them, and some years ago he gave our readers a list of all that had a respectable pedigree; he has, we believe, carefully traced the history of the various pieces which have since appeared and shown them to be alterations, or Spanish, or Mexicans, frequently British (Bank of England 5 Shilling or Dollar piece), — anything except what they pretended to be. Whether he has investigated this latest revival of the ancient myth, we cannot say; a few weeks since one was sent to the Boston editor of the *Journal* for an opinion, — it proved at sight to be an altered coin. It seemed not worth while to trouble our friend with this, but we were told it was bought by some one who was "willing to risk it," for \$300.

As to the value of "1804 Dollars," there is the old proverb "a thing is worth what it will bring;" and so long as there are people who sincerely believe that there is such a thing as a genuine Dollar of that date, unaltered pieces with a pedigree which can be traced to the Mint will bring large amounts; but if the buyer really thinks he is purchasing a genuine issue of

the United States Mint struck in 1804, we have no doubt that he is mistaken. In the *Journal* for July, 1897, Mr. Nexsen shows that previous to 1842 the mintage of such a Dollar was problematical; nothing can be proved by the Mint Records; that it existed in 1842 depends on the evidence of an engraving, first published in that year by Eckfeldt and DuBois in their "Manual," presumably from one in the Mint. Mr. Nexsen's illustration in the same number of the *Journal* shows by the style of the edge millings, as clearly as anything can, that the dies for those 1804 Dollars which can be traced directly to the U. S. Mint and which have unaltered dates, must have been cut between 1836 and 1842. Neither Dollar-die nor Dollar dated 1804 with the earlier style of milling is known. The late Mr. Stickney, of Salem, Mass., who had been collecting coins for many years (since 1817) and constantly watching for its appearance, did not obtain his Dollar of this date until May 9, 1843, when it was handed him at the Mint, he tells us, by one of its officers. It had the beaded edge with raised rim, as used in 1836 and later, not the radial lines in use up to 1803; moreover it was a *proof* impression (See *Journal*, II, p. 41). Can it be doubted that it was a trial impression of recent dies? This we believe to be the earliest reliable account of one that can be certainly traced to the Mint.

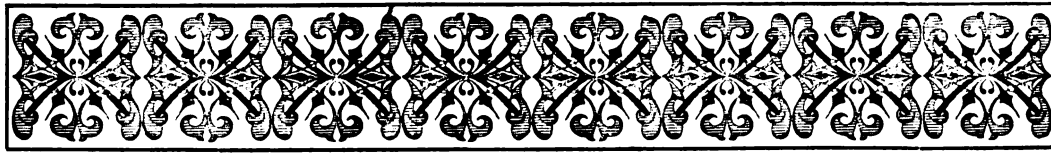
The question how it chanced to be there in 1843, and the origin of the dies from which, some years after, a few impressions were surreptitiously struck without the lettered edge, to be painfully gathered in again a little later, — a story of which the less said the better, — Mr. Nexsen does not discuss. We suspect that these dies were the experimental work of some Mint engraver in 1835 or a little later. A study of our national coinage clearly shows that at that time new influences came in. This is evident to the most superficial observer, for the genius of Gobrecht is manifest in the treatment of their devices. After thirty years of adherence to the earlier types we have a new departure. It may be that a return to something of the freedom of the head of 1795 was contemplated; at any rate the buxom matron who had held her place so long was discarded. Changes were made in the head on the Cents of 1835; others are found in the remodelled Liberty-cap on the Half Dollars of 1836, in "Liberty seated" on the Half Dimes and Dimes of '37, the Quarters of '38, and the Gobrecht Dollars of 1836 and their successors. We are therefore strongly inclined to believe that at some point during this period of decided change, which was shortly before Eckfeldt's "Manual" appeared, is to be placed the true date when these dies were engraved. We recall the story that the set sent to the Imam of Muscat in President Jackson's time is popularly (? mythically) said to have contained an 1804 Dollar; we know of no authority for this statement; if the piece was ever there it is there no longer, as was shown in the *Journal* many years ago. But even were one sent, it may well have been a trial piece from the experimental dies, and would therefore correspond to a "restrike," or better perhaps, a coin "restored" at that very period. Jackson's term expired in 1837. We therefore believe that the more the matter is investigated the firmer will be the conviction that all the "genuine" 1804 Dollars struck at the Mint were coined between 1836 and 1842. One of the editors of the *Journal* reached this conclusion some years ago; the other, more skeptical, or perhaps disposed to cling a little closer to ancient traditions than his associate, was finally convinced by Mr. Nexsen's discoveries: that the owners of what are undoubted mint-issues bearing this date though not struck in 1804 as we believe, will be reluctant to accept these opinions is to be expected, but we have little doubt that in time such will be the final conclusion of all who take the trouble to study the history of these pieces. In the mean time the *Journal* confidently asserts that there is no Dollar of 1804 which was struck in that year by the U. S. Mint. The dies were destroyed about 1869.

FOR VOLUME XXXIV.

WE are obliged to defer to our next issue the publication of articles prepared for this number. A Supplementary Chapter on Spanish Colonial Medals, with plates, by Mr. Betts, is in preparation and will appear in October. An illustrated paper on some of the gems of Greek numismatic art has also been promised for the present volume.



SPANISH-AMERICAN PROCLAMATION PIECES.



AMERICAN JOURNAL OF NUMISMATICS.

At mihī plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.
— Horatii, Sat. I, ii. 66.

VOL. XXXIV.

BOSTON, OCTOBER, 1899.

No. 2.

THE MONEY OF FOLLY.

[Concluded from Vol. XXXIV, page 6.]



S has been shown in the previous articles which have been printed on the "Money of Folly," the pieces which come under this head, that have thus far been described, may be arranged in two classes, viz.: the Money of the Child-Bishops, and the Money of Fools,—by the latter being meant not so much the jesters of the Court or the Nobles, as those who assumed the costume and character of these adjuncts to the households of Princes during the Christmas revels which were held under the countenance or at least by the sufferance of the Church, for the amusement of the populace, and in the first instance were conducted by the lower orders of the clergy. There is a great deal of difficulty in drawing the line which divided these two classes, for, as has been seen, one frequently runs into the other. At first the latter class was in a certain way apparently a rival of the other, both probably having their origin in the earlier Saturnalia of the Romans, if not in a still more ancient period, but in a very short time the two festivals seem to have coalesced.

It only remains, in concluding these papers, to speak of a third and much more limited class, closely allied to the preceding, of which probably not a dozen specimens are now extant. These are the pieces which were scattered on the Feast of Asses,—a ceremony well named, whether it be held to refer to the chief figure of the occasion or to the participants themselves. D'Israeli, in his lively paper on "Ancient and Modern Saturnalia,"

speaks of another revel of a similar character, called the "Feast of the Bull." It was doubtless as vile and disgraceful as the others, but he gives no particulars. It needs no comment here, for there seems to be nothing to show that there were any "coins" issued for the event, unless one which Rigollot describes, bearing a rebus in which a bull's head is one of the figures, may have some allusion to it, which is hardly probable. As he does not undertake to decipher this rebus, we leave the matter for the investigation of those who care to undertake it.

From the accounts which have been preserved, the Feast of the Ass seems to have reached the lowest depths of folly, and the reader may judge of the justice of this statement from the narrative which we give below, from the same authority :—

"This festival was called 'The Feast of Asses,' and was celebrated at Beauvais [France]. They chose a young woman, the handsomest in the town ; they made her ride on an ass richly harnessed, and placed in her arms a pretty infant. In this state, followed by the bishop and clergy, she marched in procession from the cathedral to the church of St. Stephen's ; entered into the sanctuary ; placed herself near the altar, and the mass began ; whatever the choir sang was terminated by this charming burthen, *Hihan, hihan !* Their 'prose,' [the hymn or sequence introduced into the mass on certain festival days,] half Latin and half French, explained the fine qualities of the animal. Every strophe finished by this delightful invocation :

' Hez, sire Ane, ça chantez,
Belle bouche rechignez,
Vous aurés du foin assez,
Et de l'avoine à plantez.' "

This poetic (!) attempt to enlist the co-operation of the "hero of the occasion" by cajolery and a gross appeal to his appetite, I venture to translate very freely :

Hurrah, come and sing, Father Ass !
Round your beautiful mouth you look cross !
There's a plenty of hay for your holy day,
And oats more abundant than grass !

Our authority continues :

"They at length exhorted him, in making a devout genuflection, to forget his ancient food, for the purpose of repeating without ceasing, *Amen, amen*. The priest, instead of *Ite, missa est*, sang three times, *Hihan, hihan, hihan !* and the people three times answered, *Hihan, hihan, hihan !* to imitate the braying of that grave animal." ¹

In commenting on this curious instance of the medieval revels, the same writer remarks that "the ass was perhaps typical of that on which

¹ D'Israeli, "Curiosities of Literature," Anecdotes of European Manners.

Jesus rode ! The children of Israel worshipped a golden ass [?] and Balaam made another speak." But it seems more probable that it referred to the story of the flight into Egypt, which, in the Bible narrative, followed the Epiphany, the feast which succeeds that of the Nativity, pictures of which usually show the Virgin and Child riding on an ass, which is led by St. Joseph. "In other places a similar revel was held, when the ass itself was covered with sacerdotal robes and gravely conducted into the choir, where service was performed before him, and a hymn chanted in as discordant a manner as they could contrive ; the office was a medley of all that had been sung during the year ; pails of water were flung at the head of the chanters ; the ass was supplied with drink and provender at every division of the service ; and the asinines were drinking and braying for two days." ¹

In Paris, on the Feast of the Epiphany, the seminarians were, during the period under notice, obliged to "make a promenade" mounted on asses, and a similar custom existed at Abbeville, France. On these occasions the money of folly was freely scattered among the people who thronged the streets to watch the processions. Rigollot gives an engraving of a piece found at Abbeville, which has on the obverse a grotesque figure riding on an ass, to the right ; this rider wears the "capuchon," and an ecclesiastical vestment which reaches nearly to his feet ; the upper part of his body is out of all proportion to the rest ; his right hand is raised in the form of giving the benediction ; behind him appears a small sprig of leaves. Legend, MONOIE · DE LEVESQ INOCT ✱ (Money of the Bishop of the Innocents.) *Reverse.* A cross composed of four fleurs-de-lis, with ornaments of trefoils between the arms (called a "rosace"), fills the field ; and the legend, which is separated from the device by a circle, is a Latin version of the French upon the obverse, MONETA : EPI · INNOCENTVM ✱

There is another piece which may possibly belong to this class, but the legends on both obverse and reverse are illegible, so that the assignment is uncertain, although its workmanship shows it is of this period. The obverse has the figure of a child on an animal, so poorly executed that it is difficult to decide for what it is meant, but the rider is at full speed, and the tail of the animal, which resembles that of an ass more than that of any other creature, curls up at its end, somewhat in asinine style. The reverse has a cross similar to that on the preceding piece.

Very few examples of the money used on the Feast of Asses appear to have been preserved, from which it is inferred that its use was much more limited than that of the other classes already described. Indeed, it is evident from the accounts of the revels, which at a very early period developed,

¹ Ibid., under "Ancient and Modern Saturnalia." Du Cange, in his Glossary, gives a similar account, under "Festum Asinorum," and the Abbé Artigny, a

Roman Catholic writer, in his *Mémoires*, also has some particulars.

as has been shown, into occasions of licentious debauchery and obscenity, that the ecclesiastics, loose as were the morals of many of them in the period well termed the dark ages, could not have been suffered to continue them, if their superiors possessed the slightest reverence for the teachings of the Church in which they professed to believe. There were many things done of which the works that have been cited contain full particulars, but which will not bear printing in these days. The sports of the innocent children had gradually been displaced by the carousals of their elders, and in the Feast of the Ass the riotous proceedings became insufferable.

It is believed that what has been given describing these singular customs and the pieces so closely associated with them, will be interesting as giving light on a department of numismatics that is known to few collectors, whether here or abroad. Out of more than one hundred and fifty pieces engraved by Rigollot, I have been unable to learn of a single example in an American cabinet, and an examination of a very large number of foreign catalogues has shown not one that can be classed among them. The intrinsic value of the pieces was too trifling to afford any inducement for their preservation at the time when they appeared. The few that have escaped the junk heap or the melting pot, and come down to us, have passed unnoticed by collectors, most of whom are ignorant of their interest; while the fact that the pieces were usually cast in lead or some soft alloy, made them speedily lose what little sharpness they originally possessed, and with it any apparent value they might otherwise have had; and, finally, the quaint rebuses, which had no meaning to the eyes of those who lived at a distance from their place of issue, deprived them of even a passing interest to others. They have vanished like the sports which gave them birth.

W. T. R. M.

MEDAL OF THE FIRST LORD BALTIMORE.

A CORRESPONDENT has sent us a rubbing of a medal struck apparently in honor of the first Lord Baltimore, which, so far as we can recall, has never been described among American pieces, and wishes to learn its origin and the occasion on which it was issued. The history of the piece under notice, so far as we have learned it, is that it was exhumed a few years ago on the site of one of the battle-fields in Prince William County, Virginia. It is a uniface medal of bronze, size nearly 20 by the American scale, and bears a portrait bust facing, but slightly turning to the left; around the neck is the broad ruff of the period, which falls upon the breast and shoulders. Legend, above, *GEORGE CALVERT* and below, completing the circle, THE FIRST LORD BALTIMORE. The edges, to judge from the rubbing, are milled, and the border is radiated. The condition of the piece is as good as could be ex-

pected, under the circumstances in which it was found ; it has been pierced for a ring, and very likely was lost by the former owner near the spot where it was exhumed.

It is difficult to form any opinion of its age from the rubbing before us, but it does not appear to be of any antiquity, although the owner was informed by a gentleman who saw it, that not improbably it was given to a friendly Indian on making a treaty with the first Lord Baltimore, and was lost on some expedition to their favorite hunting grounds in Virginia. We give no credence to this conjecture, for various reasons. It is much too small to have been used for such a purpose, as compared with other Indian medals of the period when they were bestowed ; a little copper piece of this simple style would have had little value as a decoration in the eyes of the red man. We know of no record which speaks of any treaty made by the first Lord Baltimore with the Indians, in commemoration of which this piece could have been struck and given to the chiefs who joined in such a compact. In fact, the story has about as much foundation as the fanciful tale of the "Glastonbury Penny," exploited some ten or fifteen years ago by Mr. Richardson as a Baltimore Penny for the Newfoundland Avalonia, to the amusement of numismatists.

George Calvert was born about 1580, in Yorkshire ; he was knighted by James I in 1617, and in 1619 became Secretary of State, but on entering the Roman Catholic Church in 1624, resigned his office. This change of faith does not seem to have lost him the favor of the king, who created him Baron of Baltimore, Ireland, in 1625. About 1620 he had received a royal patent which constituted him "Proprietary" of a part of Newfoundland called Avalon. The climate or some other cause led to his withdrawal from that enterprise, and he was in Virginia in 1628-9. His religious opinions made him unwelcome there, and he soon returned to England ; in 1632 he obtained from Charles I the Charter for Maryland, but died in London, 15 April, of the same year, before he was able to reach his new grant. His plans were carried out by his son Cecil, and need no further comment.

This brief sketch of his life is enough to show that it is extremely improbable that any such event could have occurred as the story alluded to above would imply. We therefore believe that the medal exhumed in Virginia is a modern piece, simply commemorating the founder of the Colony, and very likely struck on some anniversary occasion.

It is interesting to see that the face on this medal follows the well-known portrait of the first Lord Baltimore, the original of which hangs in the gallery of the Earl of Verulam, at Glastonbury, England, and which was painted by Mytens, Court Painter to James I. An engraving of this portrait can be seen in Winsor's "Narrative and Critical History of America," III, p. 518, and a description is given in Note 3, on p. 558 of the same volume. The

face on the medal turns in the opposite direction from that of the famous portrait, but there can be no doubt that the engraver followed this original in cutting the die. We should be glad if any of our readers who may chance to know the history of the mintage of this medal,—which, from its subject, seems to belong to our Colonial Series, but which was unknown to the late Mr. Betts,—can furnish us with any account of its origin.

M.

THRACIAN COIN-TYPES.

THE last number of the *American Journal of Archaeology* has an interesting article translated from a paper by B. Pick, printed in the "Jahrbuch d. k. d. Archäol. Instituts," on certain coin-types of Thrace, from which we take the following:—

The coins of the Greek cities of Thrace, chiefly of Imperial times, are especially rich in types taken from local mythology and works of art. Coins of Philippopolis show Orpheus with his lyre, and Orpheus surrounded by birds and animals, the latter copied from a work of statuary, while the very similar Alexandrian type is from a painting. A group of Orpheus, Eurydice and Hermes, hitherto wrongly interpreted, is taken from a relief of great artistic merit, which differed from the Naples relief in having the figures turned in the opposite direction and the men nude. Three river gods, perhaps not in the original, may represent the rivers in the under-world. Besides heads of Heracles and single Labors, from Perinthus and other places, one medallion of Hadrianopolis shows the hero in the attitude of the Farnese Hercules, but holding a bow, surrounded by the twelve Labors in a ring. The scheme was perhaps suggested by a medallion of Perinthus, in which the signs of the Zodiac enclose a group of gods.

The ancient native divinity, the Thracian Horseman, transformed under Greek influence into a chthonic god, occurs in many forms. At Bizye, coins of three emperors show him reclining at the theoxenia (a festival in honor of the gods), accompanied by a seated goddess. Under Geta, his ancient warlike character is recalled by the addition of armor, and under Philip, the pair are identified with Asclepius and Hygieia. In this form of the theoxenia may be the origin of the later "Todtenmahl" (Feast of the Dead) reliefs. In Imperial times, the reclining attitude is used among other forms for the Dioscuri at Tomi, and for a god, probably Serapis, at Sinope, while the couch alone occurs at Nicomedia. The local god of Odessus, $\Theta\epsilon\omicron\varsigma \text{ Μ}\acute{\epsilon}\gamma\alpha\varsigma$, with phiale and horn of plenty, clearly a chthonic god, is the same hellenized Thracian divinity. On the earliest coins, about 300 B. C., he is reclining, and an inverted amphora typifying libation, which also occurs alone, is in the field. Later he is standing. A chthonic goddess, $\eta \text{ θε}\acute{\alpha}$, is contemporary with the earlier, and Demeter and Cora (Proserpine) with the later type. About 200 B. C., the Horseman appears with only the horn of plenty to indicate the Hellenic element. He is found also on coins of Tomi and of Istrus, and with the calathus (or wicker basket) borrowed from Serapis, also at Sinope. The ancient Apollo statues of three Milesian colonies, Olbia, Sinope and Apollonia, are found on coins. The last, a colossus by Calamis, may give a basis for selecting Alexicacus of the same artist from among the Apollo figures on Attic coins.

SUPPLEMENT TO SOME UNDESCRIBED SPANISH-AMERICAN PROCLAMATION PIECES.

BY BENJAMIN BETTS.

FOR a knowledge of the pieces described below (Nos. 4 and 5 excepted), I am indebted to Mr. G. F. Ulex, of Hamburg, Germany, who kindly furnished me with photographs from which the illustrations have been made. No. 4 is described by C. W. Betts,¹ from Herrera and Fonrobert, but neither of these illustrate the piece, nor had the first two seen it; its rarity, and the fact that a photograph can now be given, I believe, will justify its description here.

Nos. 1, 2, 4, 6, 7, 8 and 13 (Plate III) were from a photographic plate of rubbings (87a) from the Catalogue of Vidal Quadras Ramon, of Barcelona, Spain.² As they were unsuited for reproduction in outline, a resort to the gelatine process of Mr. Edward Bierstadt seemed to promise the best results, and by this means the *negative* effects produced by the rubbings have been reversed, and the illustrations showing *positive* effects appear almost as they would if reproduced directly from the original pieces. As Herrera in his work makes several quotations from this collection, and as the plate from which these pieces were reproduced is evidently supplementary, the inference is strong that they had been acquired subsequent to the publication of Herrera. The remaining numbers have been engraved as heretofore, and appear on Plate IV. The sizes given are millimeters.

Spain, after four centuries of occupation, has at last by the cession of Puerto Rico to the United States and the evacuation of Cuba, relinquished forever her title to any portion of the Western hemisphere. The issue of Spanish-American Proclamation Pieces is therefore finally terminated, and it now only remains to garner in the examples, as yet unknown, to round out to completion this very interesting series.

LOUIS I. Proclaimed 17 January, 1724.

Zacatecas, Mexico.

1. *Obverse.* Mailed bust in profile to left; the hair flowing and abundant. Legend: LUDOU. I. D. G. HISPANIA. RE. (For Ludovicus I, Dei Gratia, etc., Louis I, by the grace of God King of Spain.) A border of pellets surrounds the legend. *Reverse.* A conical mountain illuminated by the sun at the top to left, and the waning moon to right; a mine entrance is at the side to left, and below it the word BVFA *diagonally* placed, thus \; there appear to be several letters on the mountain, but VM are all that are legible. Legend: MINERIA DE ZACATECAS. (Perhaps for 'the miners at Zacatecas.') A border of

¹ "American Colonial History Illustrated by Contemporaneous Medals," pp. 223, 224. Published in New York, in 1894, by the late C. Wyllys Betts.

² This appears to have been a very important collection. Referring to the Catalogue, Mr. Ulex states that it is a very fine one, in four volumes.

pellets as on obverse. Catalogue, Vidal Quadras Ramon (12,939), Barcelona, Spain. Silver. Size 26.¹

FERDINAND VI. Succeeded 10 August, 1746.²

Zacatecas, Mexico.

2. *Obverse.* Mailed bust in profile, to left; the hair flowing and abundant. Legend: FERDINANDVS. (ND in cypher) VI. HISPANIARUM (HI in cypher) REX. (Ferdinand VI, King of Spain.) The whole surrounded by a border of pellets. *Reverse.* Design similar to No. 1. The word BVFA to left is *horizontally* placed over the socket or exergual line. Legend: above, MORANA MENDOZA (ME in cypher). (Probably the Governor; Mendoza was the name of an ancient family in Spain.) In exergue, ZACATECAS (TE in cypher); outside of all is a border of pellets. Cat. V. Q. R. (12,987) Silver.³ Size 30.

CHARLES III. Proclaimed 11 September, 1759.⁴

Cura, Venezuela, S. A.

3. *Obverse.* Bust of the King in profile to right, in antique armor. Legend: CAROL(U)S II(I) D G HIS ET IN RX (Charles III, by the grace of God King of Spain and the Indies.) *Reverse.* In the field, in monogram, VTOR Legend: DON JAM VILLA D CVR (VR in cypher), and below, 1760. From the Weyl Catalogue, No. 80, Berlin, 1887; it is there attributed to Valladolid de Michoacan, Mexico; which seems to me clearly a mistake. Cura was a town in Venezuela, 45 miles south-west of Caracas, and the legend appears to give the name of its *alcalde* and that of the city, "Villa de Cura." The monogram on the reverse is exactly the same as that on my No. 7 Cumana, but without the *tilde*. Silver. Size 20½.

Valladolid de Michoacan, Mexico.

4. *Obverse.* Armored bust to right, in profile. Legend: CAROLVS. III. D. G. HISPA. ET. INDIARVM. REX. (translation above.) *Reverse.* In the field an inscription in five lines, JVRADO | EN | VALLADO^d | ANO | 1761 (Oath of allegiance taken in Valladolid in the year 1761.) Legend: ---- REGAL. SIGN. DE ---- Edge plain. Charles III: Herrera, 106; C. W. Betts, No. 504; Fonrobert Catalogue, No. 6,928; now in the collection of Mr. Ulex. Silver. Size 28.

Zapotecas, Mexico.

5. *Obverse.* Laureated bust in profile to right, in armor; beneath the bust ♦ 1760 ♦ Legend: CAROL. III. D. G. R. HISP. ZAPTEC the z reversed; the rim

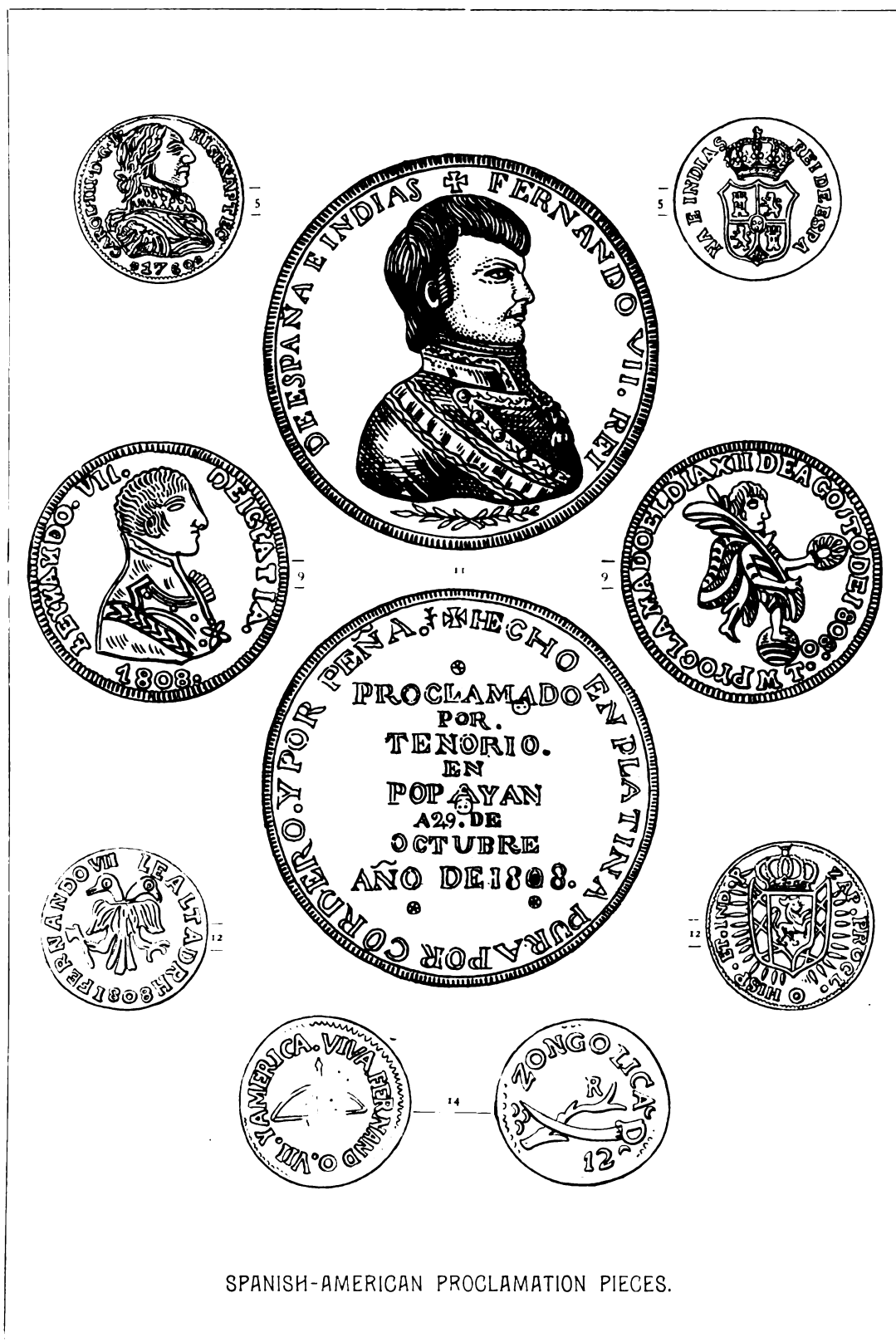
¹ There is a piece of essentially similar design, which was struck at Zacatecas in honor of this King, but size 31, and which is described by Herrera as No. 24 of this reign.

² The date of his proclamation in Spain as king does not appear; that in Mexico must of course have been several months after his accession.


³ Herrera, Ferd. VI, 70, has another piece of this

King, struck in this city, which is very similar to that described in the text, but smaller—size 27.

⁴ Charles III succeeded Ferdinand VI "the Wise," 10 August, 1759; he was then King of the Two Sicilies; he made his son, Don Ferdinand, successor to that kingdom, and soon after was proclaimed King of Spain, reaching Madrid 9 December, 1759. The following year he was proclaimed in Mexico.



SPANISH-AMERICAN PROCLAMATION PIECES.

serrated. *Reverse*. A lion rampant to right, within a crowned shield ; on the border of the shield six crosses (saltire), two at each side and two at the base ; the field around the shield filled with conventional rays. Legend : HISP . ET . IND . R ZAP . PROCL . (This is apparently to be read with that on the obverse. Zapotecas [repeated] proclaims Charles III, by the grace of God King of Spain [also repeated] and of the Indies.) At bottom the letter ☉ (Oaxaca). Rim serrated ; edge  In the collection of Sr. Francisco Leon y Calderon, Oaxaca, de Juarez, Mexico ; purchased at Low's sale, Feb. 20th, 1899 ; now in my possession. Gold, cast. Size 27.

CHARLES IV. Proclaimed 17 January, 1789.

Guadalajara, Mexico.

6. *Obverse*. Bust of the king in profile to right, with scarf, frill, and Order of the Golden Fleece ; the hair in a queue. Legend : CAROLI . IV . HISPANI . INDI . AR . Q . REGIS . IN AUG . GUADALAX . PROCLAM . (Guadalajara in honor of the august proclamation of Charles IV, King of Spain and of the Indies.) Rim plain. *Reverse*. An ornamental shield quartered and surmounted by a helmet facing left with the visor closed ; in the first quarter is a crowned eagle displayed ; in the second, a mailed right arm, the hand grasping a sceptre ; in the third, three growing plants ; and in the fourth, a lion rampant, to left ; in the border of the shield, at the top, AVE MARIA Legend : JOSE . IGNATIO . BASSAURI . BIENN . MAGISTRATUS . ATQ . ADSOL . PROCLA . The words on the top of the shield are from the familiar "salutation" to the Virgin, "Hail, Mary," and the legend gives the name of the "Biennial Magistrate" who proclaimed the accession of the king. A lined circle surrounds the legend, outside of which is a border of laurel (?) leaves. Cat. V. Q. R. (13,184.) Silver. Size 39.

FERDINAND VII. Succeeded 19 March, 1808.¹

Atotonilco en grande (Totonilco) Mexico.

7. *Obverse*. In the field, in three lines, L. S. S. | JUSU- | ESES (which may have a local allusion). Legend : ATOTONILCO ANO . DE . 1808 (name of place of mintage and date). A corded circle separates the legend from the field. A border of trefoils surrounds all. *Reverse*. Plain. I give this a place here solely on the authority of the *Ramon Catalogue* ; it appears in the Fonrobert Catalogue (No. 6,737), but *not* as a Proclamation Piece. The date seems to be the only indication that it belongs to the series. Cat. V. Q. R. (13,269.) Silver and copper. Size 23.


Guatemala, C. A.

8. *Obverse*. Bust in profile to right, in military dress, with scarf and frill ; the hair in a queue. Legend : FERDINANDO * VII * PIO * FEL * AUG * (Pius, Felix, Augustus — epithets hardly justified in view of the events which

¹ The date of his proclamation as king in Spain resign his crown only six weeks after his accession ; he does not appear, as he was compelled by Napoleon to was restored to the throne 28 September, 1823.

so soon and so long deprived him of his crown.) Beneath the bust * 1808 * A double-lined circle surrounds the legend; a border of trefoils; outside of all is a circle of pellets. *Reverse*. In the field is the inscription, in four lines, GUATEM * | ACADEMIÆ (Æ in cypher) NUNQUAM | DUBIA FIDES (The loyalty of the College of Guatemala is never doubtful.) Above the inscription is a radiant star of eight points, and below it a festoon of flowers; at bottom, P. GA. A double-lined circle and border, the same as on the obverse. Cat. V. Q. R. (13,279.) Silver. Size 36.

Montevideo, S. A.

9. *Obverse*. Armored bust to right, with frill and Order of the Golden Fleece. Beneath the bust 1808. Legend: FERNANDO . VII . DEI GRATIA . The F is not only upside down but reversed, as are both N's. Rim serrated. *Reverse*. A heavily cloaked figure, facing right, and with one foot stepping on an orb; in the right hand is a palm branch resting on the shoulder; in the left, a wreath (of laurel?) extended toward the right. Legend: PROCLAMADO EL DIA XII DE AGOSTO DE 1808. (Proclaimed the 12th day of August, 1808.) Below the orb M. T^o Rim serrated; edge  In the collection of Mr. G. F. Ulex. Silver. Size 40.

10. *Obverse*. Bust and legend very similar to the preceding, but from a different die. *Reverse*. The legend and design are also the same as the last, with die differences. In this one the stem of the palm branch points to the letter I in DIA, while in the preceding it points to A; the rims are serrated, and the edge is plain. In the collection of Mr. G. F. Ulex. Silver. Size 41.

Popayan, S. A.

11. *Obverse*. Bust of the king to right, in profile, in military dress, with scarf and Order of the Golden Fleece. Beneath the bust are two olive branches. Legend: FERNANDO VII . REI DE ESPANA E INDIAS * (Ferdinand VII, King of Spain and the Indies.) Rim dentilated. *Reverse*. In the field, an inscription of eight lines, PROCLAMADO | POR | TENORIO . | EN | POPAYAN | A 29 . DE | OCTUBRE | AÑO DE 1808 . (Proclaimed by Tenorio, [Alferez Real?] in Popayan, on the 29th of October, in the year 1808.) A small rosette above the inscription, and two below. Legend: * HECHO (HE in cypher) EN PLATINA PURA POR CORDERO . Y POR PENA . Ψ (Made in pure platinum by Cordero and by Pena.) Rim dentilated. From "*Monedas y medallas Hispano-Americanos por Jose Toribia Medina Santiago de Chile 1891, Impreso y grabado en casa del Autor.*" Mr. Ulex says: "The book has only plates, which are close copies of Herrera, the Popayan piece being the only addition." Platinum.¹ Size 62.

¹ Platinum was brought into notice by Antonio di Ulloa, who accompanied a scientific expedition to South America, 1735-46; he was the Spanish Governor of Louisiana 1764-7. The purity of the metal may perhaps be doubted, and its intractability makes it unfit

for purposes of coinage; hence a piece of this size and metal is of special interest, aside from its rarity. I note that the word *platina* signifies a silver mine, as well as the metal platinum. The names are not improbably those of the mint officials.

Rio de Hacha (Villa Hacha), Mexico.

12. *Obverse.* A grotesque double-headed eagle displayed, holding a small axe or hatchet in his right talon. Legend: FERNANDO VII LEALTAD RH (Loyalty of Rio de Hacha to Ferdinand VII.) At the bottom, 1808 *Reverse.* In the field, the Spanish arms, as borne by the Bourbons, in a crowned shield. Legend: REI DE ESPAÑA E INDIAS (continued from obverse, King of Spain and the Indies.) Cat. V. Q. R. (13,322.) Silver. Size 25.

Valladolid de Michoacan, Mexico.

13. *Obverse.* Bust in profile to right, in military costume, with sash and frill, and Order of the Golden Fleece. Legend: A · FERNANDO · VII · REY DE ESPAÑA Y DE · INDIAS · (To Fernando VII, King, etc.) Beneath the bust, *F. Gordillo F. M^o* (The die-cutter's name and mint mark of the city of Mexico.) *Reverse.* An ornamented oval shield, crowned, and resting on a base of three steps; from the upper part of the shield branches of palm are suspended, filling the field at each side. Within the ellipse, on a bracket, are the busts of three personages; the one in the centre is facing, and in civil costume; those at the sides are helmeted, and in profile. Legend: PROCLAMADO · EN LA CIUDA · DE VALLADOLID · DE MICH · OAC · | (the DE in cypher) POR LA NOBI · LISIMA · CIUDAD · At bottom, · A · 1808. (Proclaimed by the most noble city, in the city of Valladolid de Michoacan, 1808.) Cat. V. Q. R. (13,341.) Copper. Size 42.

These arms are those of the city of Valladolid, in Michoacan, and they appear on several Proclamation pieces, though somewhat differently executed. This reverse die, or one very closely resembling it, was combined with a very different obverse die (Herrera, Ferdinand VII, 87), which has the head laureated, the collar of the coat without embroidery, the engraver's name in capitals, and the treatment, in other particulars, shows marked differences. The bust on the obverse of No. 13, which is illustrated in our plate, very closely resembles one of the king given by Herrera as No. 30 (Mexico), and is perhaps from the same die; this cannot be determined with certainty without an inspection of the pieces, but the combination of dies now given does not appear to have been known to that author.

Zongolica, Mexico.

14. *Obverse.* In field, a strung bow with arrow placed erect. Legend: VIVA FERNANDO · VII · Y AMERICA · (Long live Fernando VII and America.) *Reverse.* In lower part of the field, a cavalry sabre, or machete, with hilt to right; the blade apparently aimed at the trunk of a small tree or shrub. In the field, above, (2) R [2 Reals], and at the bottom, (18)12 Legend: above, ZONGOLICA Three small crescents are near the point of the sword, one at the hilt, and one at the end of the legend. In the collection of Mr. G. F. Ulex. Silver. Size 27.

15. Mr. G. F. Ulex, in a letter to me, dated October 13th, 1898, states that the late Dr. Bastow, of Mexico, had in his collection a 4 Real piece of Zongolica, but was unable to give me any particulars. As Dr. Bastow had a photograph of the 2 Real piece before him at the time he made the announcement to Mr. Ulex, the inference is strong that the design of the 4 Real piece was the same as that of the 2 Reals.

THE SMITHSONIAN-HODGKINS MEDAL.

IN October, 1891, Mr. Thomas George Hodgkins, of Setauket, N. Y., established a Fund of \$200,000, under the care of the Smithsonian Institution, at Washington, with a provision that a portion of the income should be devoted to "the increase and diffusion of a more exact knowledge in regard to the nature and properties of atmospheric air in connection with the welfare of man." The gift was accepted by the Institution, and in carrying out the purpose of the donor, a competition was announced and prizes were offered for memoirs describing new and important discoveries in the direction indicated. A Medal was also established, which was called the "Hodgkins Medal," to be bestowed by the Institution for original contributions to the knowledge of the subject specified, or for new and original applications of such knowledge to human welfare. These Medals were to be struck in gold, silver and bronze, and were given in addition to special prizes, with honorable mention in the order of merit, to successful competitors who might be designated to receive them by the committee of award.

The design of this medal was intrusted to M. J. C. Chaplain, of Paris, a Member of the French Academy, well known as one of the most eminent medallists of the day. The obverse bears a draped female figure seated upon the upper portion of a globe, to the right; in her right hand she has a scroll partly unrolled, emblematic of knowledge, and with her left she holds erect a blazing torch, the flame of which is borne to the right by the breeze which also fills her veil, shown floating at the left and behind her head: clouds surround the top of the portion of the globe seen on the medal, and the sky above is spangled with stars. At the left, behind her, is PER and at the right, beneath the torch, ORBEM. The figure is graceful and full of life.

The reverse is adapted from the seal of the Institution by the American artist, St. Gaudens. On the centre of the field is a small beaded circle between two erect and flaming torches, bound with ribbons, the ends of which fall outwardly, a single end of each curving inwardly towards the central circle. On this circle above is HODGKINS and MEDAL below, conforming to the circumference; the central space is blank, to be filled with the name of the recipient. Legend, above the inner circle, in three curving lines, the

first between the flames of the torches, • FOR • THE • INCREASE • | • AND • DIFFUSION • OF • | • KNOWLEDGE • AMONG • MEN • and beneath, in three lines also curving to the edge of the medal, • SMITHSONIAN • | • INSTITUTION • | • WASHINGTON • 1846 •.

The first gold medal struck under this foundation has recently been awarded to Professor James Dewar, of the Royal Institute, London, and was given him for his discovery that air can be liquefied. The presentation was recently made through the American Embassy, at London.

NEWLY DISCOVERED VERNONS.

BY EDMUND J. CLEVELAND, HARTFORD, CONN.

1. *Obv.* Same die as *Betts* 211. *Rev.* HE • TOOK • PORTO • BELLO • WITH • SIX • SHIPS • ONLY • [1739 omitted.] In exergue, BY.COURAGE . AND | CONDUCT • [N's *not* reversed.¹] Seven ships (a little irregular), two, two, one, one, one; three sailing left, two right, one stern on, one bow on; one small vessel in harbor; tower and steeple pointing at L and I; water-lines below first three ships. Rims plain. Brass. Size 23½. Might be inserted as *Betts* 213a. In my collection.

2. *Obv.* About the same as *Betts* 214. *Rev.* HE • TOOK • PORTO • BELLO • WITH • SIX • SHIPS • ONLY • In exergue, NOV . 22 1739 Six ships, three, two and one; five sailing left, one in foreground, to right, nearly stern on; two small vessels in harbor; tower and two steeples pointing at L, W and T; water-lines below first three ships. Rims plain. Copper. Size 23½. Might be inserted as *Betts* 214a. In my collection.

3. *Obv.* Same die as *Betts* 230, but showing two small hemispheric bulbs in right field between the baton and legend, due to a break in the die. *Rev.* WHOTOOK PORTOBELLO WITH SIX SHIPS ONLY [Inscription not punctuated and commingled, figure 8 serving for s as shown in *SIX* and *SHIPS* by a curious break in the die.] In exergue, NOV 22 1739 [not punctuated.] Ornament under date. Seven ships, three (the middle ship united to a spherical bulb-like break of die in the water), one, two, one, all sailing left; delicate water-lines under first four ships; tower and two steeples pointing at E, second L and I. Rims milled. Brass. Size 23½. A superb specimen in my collection. In the *Journal* for January last I described one slightly different from this, which I suggested might be called 230a; this would then be 230b.

4. *Obv.* Same die as *Betts* 306. *Rev.* HE • TOOK • PORTO • BELLO • WITH • SIX • SHIPS • ONLY In exergue, NOV • 22 • 1739 . Six ships, three, two and one, all sailing right; no small vessels; towers and steeples (except the two at either side of the entrance to the harbor) low and not well defined; water-lines below first three vessels. Rims milled. Brass. Size 23½. Might be inserted as *Betts* 306a. In my collection.

5. *Obv.* Similar to *Betts* 275, but from a different die. THE • BRITISH • GLORY • REVIV • D • BY • ADMIRAL • VERNON . No exergue. In the field, at right, VIEW | OFFORT | CHAGRE . Half-length figure, full face, his baton in his left hand; a

¹ The periods midway the height of the letters are shown too high in the text, due to the limitations of type.

flower bush (having at right of stalk six sprigs, five of them each with a flower, and at left of stalk five sprigs each with a flower, at top of stalk a flower) at left; a very small fort (to which his left elbow points), above which a steeple, at right, below the name; under the fort, a ship sailing to the right; line enclosing the legend. *Rev.* WHO · TOOK · PORTO · BELLO · WITH · SIX · MEN · OF · WAR · ONLY · In exergue, NOV · 22 · 1739. Ships, four and two, in two diagonal lines rising slightly from the left to right; five sailing to right, one to left; one steeple pointing to o in BELLO, another to between w and l, and another to H, a tower to M and a steeple to E in MEN; water-lines covering harbor; line enclosing legend. Rims plain. Brass. Size 21. May be called *Betts 275a*. In my collection.

6. I have also received from a correspondent the description of an interesting variety which was recently exhumed in Boston, near the corner of Harrison Avenue and Bennett Street, while excavations were making for one of the piers of the Elevated Railroad now building in that city. This locality was very near the shore of the harbor, sixty years or more ago, and whether it was originally lost there or was brought unnoticed in the "filling" when Harrison Avenue, formerly Front Street, was in process of construction, cannot now be learned. The piece is much corroded and has evidently been under ground for a long time, but with the exception of two words, which can easily be supplied from similar medals, the legends can be read without difficulty. As will be seen, the size of the piece is unusually large for this series; its form is elliptical, and it is struck like a coin instead of like a medal,—*i. e.*, the devices on obverse and reverse are placed in opposite directions. *Obv.* THE BRITISH GLORY [REVIV'D BY] HON. EDWARD. VERNON ESQ: VICE · ADMIRAL OF THE BLEW The periods between the words are indistinct; those that can be made out are noted. Admiral Vernon three-quarters length, facing, but the head turned slightly to the right; his right arm bent to the hip, and a baton in his left hand; a tree in the background at the left, a ship at the right, and a fort in the distance; over the latter is A · VIEW | OF · FORT | CHAGRE A line of pellets separates the space of the exergue. *Rev.* PORTO · BELLO · TAKEN · BY · THE · COURAGE · AND CONDUCT · OF ADMIRAL VERNON · WITH SIX MEN OF WAR · ONLY · NOV 22 · ANNO DOM 1739 ✧ A view of the city, bay and forts; two small vessels in the harbor, one outside on the left and a boat at the right, both near the shore; six vessels in the fleet, all sailing to left in three irregular lines. Size 34 x 25. The metal seems to be a yellowish copper, possibly brass or an alloy. At present loaned to the cabinet of the Bostonian Society.

NEW COINAGE FOR THE NETHERLANDS.

THE coinage of the Netherlands struck during the minority of the youthful Queen is to be replaced by a new issue, which is to bear the portrait of Wilhelmina, crowned, and with the date of 1899,—the year of her accession to the throne and of the assemblage of the Peace Congress at the Hague. We understand that the design has been prepared by Pander, an artist of the kingdom of Holland, but the preparation of the dies and the execution of the details of striking the pieces will be under the charge of M. Paulin Tasser, a gentleman attached to the Mint at Paris, through whose hands have passed so many French coins, as well as various issues struck by that Mint for foreign countries.

HARD TIMES TOKENS.

BY LYMAN H. LOW.

[Continued from Vol. XXXIV, p. 21.]

132. *Obv.* E. F. SISE & CO | GENERAL | COMMISSION, | AND FORWARDING | MERCHANTS. | PORTSMOUTH | * N H * *Rev.* IMPORTERS | OF | CROCKERY | ➡ AND ➡ | GLASS WARE | DEALERS | ➡ IN ➡ | COAL | 1837 Borders 4. Edge 1. Metal Æ. Size 28½, 29.

Edward F. Sise, the founder of the firm by whom these tokens were issued, was born in Dover, N. H., Sept. 19, 1799, and died May 25, 1868; the "Co." was Mr. John Walker, whose interest at first was nominal, but when Mr. Sise withdrew from the firm about 1854, Mr. Walker succeeded with Messrs. William H. and Joseph Sise. The following year Mr. Walker retired; he died about 1883. Mr. Joseph Sise died Feb. 14, 1894, and the surviving partner continued under the original style, as a commission merchant, dealing in coal and salt. The firm have occupied the same premises since 1822. He wrote in May, 1895, that the dies were made at Albany, and that only one issue was ever struck. Another member of the family has informed me that the dies were cut in Providence, R. I., but the workmanship clearly shows, in my judgment, that the tokens were made by H. M. & E. I. Richards, of Attleboro, Mass.

133. *Obv.* TIME | IS | MONEY The face of a clock; the short or hour hand touches the *r.* part of *x*; the long or minute hand points to *l.* of third minute mark after *ii.* *Rev.* SMITHS | CLOCK | ESTABLISHMENT | N° 7½ | BOWERY | NEW YORK | 1837 Borders 4. Edge 1. Metal Æ. Size 28, 28½.

There is a slight break in the reverse die, at the bottom of the date, extending *l.* and following the border towards *e* in ESTABLISHMENT.

Andrew B. Smith advertised in the *New York Examiner*, in June, 1837, that he was located at the corner of the Bowery and Division Street, New York, "up stairs, third story, entrance 7½ Bowery." In November of the following year the style of the firm was changed to A. B. Smith & Co.; in 1841 the partnership was conducted as "Smith & Brothers," and they announced that they had established a branch house at 9 North Fifth Street, Philadelphia.

134. *Obv.* Same design as No. 133; the hour hand points to the centre of *x*; the minute hand between the first and second minute mark after *ii*; the space between *i* and *s* in the second line is the widest of the series. *Rev.* Same as No. 133. Borders 4. Edge 1. Metal Æ. Size 28.

135. *Obv.* Same as No. 133. *Rev.* Similar to No. 133. The word ESTABLISHMENT is curved; NEW and YORK are near together and in larger letters than on the preceding. Borders 4. Edge 1. Metal Æ. Size 28½.

136. *Obv.* A close copy of No. 133. The minute hand points to the third mark following *ii*; the *v* in *viii* points to the centre of *m* in MONEY. *Rev.* Similar to No. 135 but differently spaced; a short dash below *o* in *N°*; a floral ornament at either side. Borders 4. Edge 1. Metal Æ. Size 28½.

137. *Obv.* Similar to No. 133. The minute hand points at the space between the second and third mark after *ii*. The circle around the pivot on which the two hands turn, is composed of eleven dots. *Rev.* Same as No. 135. Borders 4. Edge 1. Metal Æ. Size 28½.

138. *Obv.* Same as No. 137. *Rev.* Similar to No. 136; the spacing between the lines differs slightly; the floral ornaments are much larger. Borders 4. Edge 1. Metal Æ. Size 28½.

139. *Obv.* s s B above two leaves horizontally placed, and joined by a cross; below, 1837. Border composed of small leaves. *Rev.* Four leaves in the form of a cross, crossed by four small, plain leaves. Border, sixteen leaves with two small ones alternating. Edge 1. Metal, Brass. Size 19.

Neither the place of issue nor the name of the person who caused it to be struck has been discovered.

140. *Obv.* A head *L.*, wearing a coronet on which is LIBERTY; below, 1837. Thirteen stars around the border. This is a copy after the United States Cent of the period. *Rev.* EZRA B. SWEET NO. 200 CANAL STREET, NEW-YORK In the field, STOVE | & | KITCHEN | FURNITURE | WAREHOUSE, | — | TIN, COPPER, | AND ZINC | ROOFING Borders 4. Edge 1. Metal \mathcal{A} . Size 27½.

Rather crude work, in the lettering especially. G in ROOFING quite linked with A in CANAL.

Mr. Ezra B. Sweet was in active business life in New York City from 1825 to 1852; during this period his change of address occurs twelve times. He was at 200 Canal Street, the location named on the token, from 1836 to 1839. In addition to the business advertised on this card, the "ETC." included that of "Bell-founder" and "Plumber."

141. *Obv.* and *Rev.* From the same dies as the last, but struck on a larger and thicker planchet. Size 28½.

142. *Obv.* BERGEN IRON WORKS above, and below, completing the circle, ★ STORE ★ An eagle, with wings spread, on a section of wire cable. *Rev.* BONÆ FIDEI SIGNUM (A token of good faith.) Two hands with cuffs, joined in the centre of a radiation; below, 1840 Borders 5. Edge 1. Metal, Brass. Size 21.

The Bergen Iron Works were located in what is now Ocean County, formerly a part of Monmouth County, New Jersey, at a place once known as Bricksburg, now called Lakewood. They have long ceased working, but I have been informed that some remains of the old buildings may still be seen not far from a point where the railroad crosses Metetecunk River, about four miles from the northern end of Barnegat Bay. Sixty years or more ago the forges and furnaces in Central New Jersey were chiefly engaged in the treatment of "bog ores," as they were then called, but when the abundant deposits in Pennsylvania were developed, the mines of New Jersey ceased operations. This token seems to have been issued by the company, which was not incorporated, to supply currency for their workmen and patrons of the "Store" connected with the "Iron Works."

143. *Obv.* Type of No. 142, but not as well executed; the letters and eagle are smaller; small circles take the place of the two stars. *Rev.* Same as No. 142. Borders 5. Edge 1. Metal \mathcal{A} . Size 21½, 22.

144. *Obv.* and *Rev.* Same as No. 143. Borders 5. Edge 1. Metal, Brass. Size 21.

This and No. 143 are poorly struck, and not well centered; most specimens show a break in the obverse die from B in BERGEN through the eagle, to the space between IRON and WORKS; on a few it extends from the point of wing *L.* to B.

WITHOUT DATE.

145. *Obv.* A female head *L.*, in outline quite like No. 90, inscribed TROY, within a circle of fourteen stars. *Rev.* BUCKLIN'S BOOK KEEPING; within a wreath of olive leaves, WEST | TROY A dash below. Borders 5. Edge 1. Metal \mathcal{A} . Size 28, 28½.

This piece is found struck on both thick and thin planchets; the latter are more common. The dies were cut by *True*; the striking is faulty, and the piece perhaps the most wretched example, both in the die-cutting and the striking, of all his work. For Bucklin, see notes on No. 77 above, and for True, see No. 88.

146. *Obv.* Same as No. 145. *Rev.* CARPENTER & MOSHER ' RIVER ' ST Within a badly-executed wreath, DRY | GOODS A dash below. Borders 5. Edge 1. Metal Æ. Size 28.

Carpenter & Mosher were in business in 1829-31 at No. 404 River Street; the next four years at No. 325, and from 1836 to 1841 at No. 310. In the latter year Mr. Mosher withdrew and was succeeded by Mr. John Carpenter. The senior member of the original firm died about 1850.

147. *Obv.* Same as No. 145. *Rev.* Same as No. 146, but with street number 310 added below the dash.

The location given shows that this piece was struck during the "Hard Times," though it has no date.

148. *Obv.* T. DUSEAMAN BUTCHER above, and * BELLEVILLE * below, completing the circle. Eagle supporting an elliptical shield, bearing an anchor, within a circle of 13 stars. *Rev.* AGRICULTURE & COMMERCE above, and + BAS-CANADA + below, completing the circle. A bouquet of roses, thistle heads, shamrock leaves, etc., in the field. Borders 4. Edge 1. Metal Æ. Size 28.

The obverse of this is an altered die which was undoubtedly executed on the order of T. D. Seaman for his card, but which for its general wretchedness of workmanship was probably rejected by him. The u, as will be noticed on the obverse, is closer to d and s than the letters which follow are to each other. If this letter u should be removed, there would remain the same space between d and s as there is between t and d. The period immediately following d may be observed in the lower part of u. The reverse is the same as the obverse of the Canadian Sou (McLachlan 71 and 72, LeRoux 145), which shows very conclusively that some of the Canadian series were made at the Belleville mint. After the u was added it was suitable for general purposes, and sold to any one in quantities to pass out "for convenience" as a cent. Both dies are badly cracked.

(See notes under No. 155, below, for some account of Seaman, by whose order the obverse die was engraved, and under No. 150 for a brief history of the Belleville coining establishment.)

149. *Obv.* Arms of the city of Philadelphia, supported and crested. *Rev.* F. S. | 50 CENTS Borders 3. Edge 1. Metal, Feuchtwanger. Size 26.

The allusion contained in F. S. has not been learned, but the fact that the obverse die is found in combination with a reverse on a piece of which some account will be found under No. 152, justifies its inclusion in the series.

150. *Obv.* Same as the reverse of No. 66. *Rev.* J. GIBBS MANUFACTURER above, and below, completing the circle, * BELLEVILLE * In field, OF | MEDALS | AND | TOKENS | & C | . N J . Borders 4. Edge 1. Metal Æ. Size 28.

The v in Belleville is an A reversed.

John Gibbs was the senior member, if not the founder, of the firm of Gibbs, Gardner & Co., of Belleville, N. J. In this town there was, as early as 1835, a manufactory for making and rolling sheet brass, conducted by a concern known as Stevens, Thomas & Fuller. Mr. Fuller died about 1840, but his partners continued the business, adding to it that of making the dies and striking minor coins, chiefly or entirely in copper, for Brazil, Liberia and San Domingo, and tokens and store cards for various

American firms, but the latter business was given up two or three years later. Gibbs was born in Birmingham, England, in 1809, and came to this country with his father, William. He was early at Belleville, where he procured a building on the premises occupied by Stevens, Thomas & Fuller, and, with John Gardner, began the manufacture of brass buttons, procuring his "sheet stock" from that firm. Their industry and skill brought them business, and they are reputed to have cut numerous dies for store cards and tokens. They had a large forge or smithy in which the blacksmith work was done, and in addition to this business, Gibbs owned and ran a line of stage coaches from Belleville to Newark, and also to New York: for use on these lines he struck a brass token which reads *I. GIBBS*;† it is very rare. He removed from Belleville to New York in 1846, where he had a shop on Forsyth street; in 1856 his home was in Williamsburgh, then a separate municipality, but later united to Brooklyn, and now a part of "Greater New York." While living there he manufactured shade fixtures, buckles, lamp-burners, etc. He was an ingenious mechanic, and when a resident of Belleville invented a spring for a clock which required winding but once a year.

So many of the "Hard Times Tokens" came from Belleville that some further notes on the establishment there seem desirable, to complete the history of these pieces. Belleville was a quiet little town in Essex County, New Jersey, on the Passaic River, three miles from Newark. Here, about 1830, was situated the factory in which was carried on the business — extensive for the period — to which reference is made above. The sheet brass which was rolled there was chiefly designed for the manufacture of buttons, then an indispensable part of the attire of a man of fashion, and used to adorn the gay uniforms of the militia. These buttons were often quite elaborate in design, and were struck from dies, many of which showed considerable skill and taste in their workmanship. The demand for skilled labor in their production brought to this country, and finally to this village of Belleville, Mr. Stevens, — the founder of the concern already named, if I am rightly informed; he had been trained in England, probably at Birmingham, in cutting dies and in striking buttons, etc.; and with him came as his partner a Mr. Uffington, who is said to have supplied much of the capital for the business. More or less closely allied with these gentlemen were Gibbs and others.

In the course of time the establishment came to be currently known to the residents of the neighborhood as the "Belleville Mint." The demand for a metallic currency to take the place of the "shinplasters" soon led to the striking of store cards, tokens, and the like, and of imitations of Cents; to protect their makers from the charge of counterfeiting and the danger of seizure, or from the facetious whim of the coiners, these pieces were inscribed "NOT ONE CENT." During the period of dearth of a legitimate minor coinage such issues had a wide circulation, and were generally accepted without objection. In addition to these pieces, the "Belleville Mint" executed numerous orders for supplying minor coins for Brazil and other countries, as has been mentioned, including various tokens for circulation in Canada. An article in the *Newark Sunday Call*, under date of June 2, 1895, gives a romantic account of some branches of this business. There was nothing in the United States laws at that time which prevented such a coinage, and even now it is well known that private firms occasionally enter upon contracts to strike coins for foreign governments which have no mints of their own, and without objection. Some of the Belleville issues, however, if the account just quoted is to be accepted, were ordered by irresponsible parties for their private ends, with the intention of exporting them, putting them into circulation, and receiving whatever profit might accrue from the enterprise, and this practice is said to have led to complaints which finally resulted in putting a stop to this business. The fashion of store cards, like that for wearing brass buttons on the coat or vest, passed away, and with its departure the Belleville concern ceased to do any further coining.

151. *Obv.* W. GIBBS. AGRICULTUREIST. above, and below, completing the circle, * . N . YORK . * Bouquet of wheat, thistles and roses. *Rev.* Same as the obverse of No. 66. Borders 4. Edge 1. Metal Æ. Size 28.

William Gibbs was the father of John Gibbs, of Belleville, N. J., by whom, as has been stated above, the dies for this token were engraved and the pieces were struck, probably about 1837 to 1840, when the contest as to the construction to be given to the Constitution of the United States was still a vital issue between the leaders of the two great National parties. [See Nos. 12, 51 and 58.] The elder Gibbs was a resident of New York City; his house was on what is now Fifth Avenue and 71st Street, where he cultivated a large flower and vegetable garden, certainly as early as 1846, and probably several years previously, following his arrival from England, whence he came to this country about 1835. The com-

† The top of the letter I spreads a little and suggests a T, but it is probably meant for an I (*i. e.* J.)

bination of thistles, roses, etc., in the bouquet may possibly refer to the emblems of Great Britain, which perhaps commended its use to the Canadians on the well-known "Sou series." His name does not appear in the New York Directories, for at that time his home was outside what were considered the city limits.

152. *Obv.* Same as No. 149. *Rev.* CORPORATION OF PHILADELPHIA In field, ONE | SHILLING | TOKEN Borders 3. Edge 1. Metal, Feuchtwanger. Size 26.

The date of striking this token is approximately fixed by an incident in the life of Mr. William Bellamy, of New York, who wrote to Mr. Geo. B. Mason, June 28, 1863, that he found one of these pieces "in Washington Park or Parade Ground about the year 1835 or 1836." Mr. Bellamy in his letter, the original of which is now before me, says he is able to fix the date by the fact that he was on his way to visit the lady who shortly after became his wife.

153. *Obv.* ABRAHAM RIKER | N^o 131 | DIVISION ST | NEW YORK A slipper, boot and shoe; an ornament at either side of DIVISION ST and another below it. *Rev.* Same as No. 97. Borders 4. Edge 1. Metal Æ. Size 28.

Mr. Riker's business record in New York city covers a long period, extending from 1815, when he was located at No. 20 Suffolk Street, to 1860, when he is given as occupying 53 Canal Street. In the interval he was at six other places, one of which is mentioned on the token.

154. *Obv.* Same as No. 153. *Rev.* Same as No. 36. Borders 4. Edge 1. Metal Æ. Size 28.

155. *Obv.* T. D. SEAMAN BUTCHER above, and below, completing the circle, * BELLEVILLE * Bouquet similar to No. 151. *Rev.* Same as the obverse of No. 66. Borders 4. Edge 1. Metal Æ. Size 28.

T. D. Seaman kept a public house in Belleville, N. J., in or about 1837, and by the token it appears that he was also engaged in business there as a butcher. He is believed to be identical with Tobias D. Seaman, who kept the Mechanics' Hotel, No. 188 Broad Street, at Newark, N. J., from 1845 to 1850; in 1851 he kept the South Ward Hotel, at 398 Broad Street, in the same city. Nothing more has been learned of him.

156. *Obv.* Same as No. 88. *Rev.* MACHINE SHOP above, and below, completing the circle, * TURNING & BORING. * In the field, ★★★ | SCREWS | FOR PAPER, | OIL & CIDER | MILLS, &C. At the bottom a minute bust between two small stars. A screw-bolt. Borders 4. Edge 1. Metal Æ. Size 28.

The reverse is that of the card of N. Starbuck & Son, of Troy; the dies were engraved by True.

157. *Obv.* Same as No. 91. *Rev.* Same as No. 156. Borders 4. Edge 1. Metal Æ. Size 28½.

The same remark applies to this as to the preceding.

158. *Obv.* A. LOOMIS CLEVELAND OHIO An eagle with his head l., a serpent in his beak; his talons hold two arrows, one pointing r. and the other l. *Rev.* DEALER IN GROCERIES LIQUORS In the field, WINES & C. | NO. 34 | MERWIN. ST | 1843 Borders 4. Edge 1. Metal Æ. Size 28½.

159. *Obv.* Same design as No. 158; an eagle on two arrows, but *both* pointing r. *Rev.* Same as No. 158. Borders 5. Edge 1. Metal Æ. Size 28.

160. *Obv.* Same design as No. 159, but there is no serpent in the eagle's beak. *Rev.* Same as No. 158. Borders 5. Edge 1. Metal Æ. Size 28.

The introduction of these three pieces was made possible when accepting the one which immediately follows them, dated 1844, the type of which, both obverse and reverse, so distinctly imitates the quintessence of the series that I felt constrained to include it.



161. *Obv.* J. COCHRAN BELLFOUNDER above, and below, completing the circle, *** BATAVIA *** surrounding a female head, laureated, in profile to left. *Rev.* AN ARMY FOR DEFENCE outside of an unfinished wreath of olive leaves and berries formed by a single branch tied at the base with a bow of ribbon, between the end of which and the stem is the date 1844; within the wreath the inscription NOT | ONE | CENT | — | FOR - TRIBUTE the last line curving upward. Borders 4. Edge 1. Metal Æ . Size 28.

I believe that the first knowledge of this piece by collectors, certainly the first mention of it which has been found on record, so far as I have been able to discover, dates from its appearance in a public sale held in New York, on December 1, 1896. The motto "Millions for Defence" had ceased to be a popular cry; the era of peace and good feeling, save for the growing opposition to slavery, was regnant; the war with Mexico had not begun, and the special signification of the reverse legend is therefore difficult to discover; it is doubtful if it be anything more than a modification of the earlier motto. I attribute it to Batavia, now a wealthy city in Genesee County, N. Y., then a prosperous town. No other specimen is known to me.

A RECENT RUSSIAN MEDAL.

THE Russian Imperial Mint has recently struck a fine medal to commemorate the opening of a new port on the Arctic Ocean, which happens to have a special interest to Americans from the fact that one of the earliest impressions was presented to the owner of an American vessel. It chanced that Mr. Howard Gould, with his yacht *Niagara*, steamed into the harbor of Alexandrosk (which the Imperial Government have just completed for the convenience of its marine), on the day of its formal opening. This port is on the Kola peninsula, in about 70° north latitude and 35° east longitude, and the ceremonies attending its opening took place on the seventh of July last. The *Niagara* was therefore the first American vessel to display the stars and stripes on that occasion, — a Russian and Norwegian man-of-war arriving on the following day. The Russian authorities showed their gratification at this unexpected visit of the Americans by special and unusual attentions to the visiting party from New York, and among these, presented them with an impression of the Commemorative Medal.

The obverse has a fine head of the present Emperor, in profile to the left, with the legend in Russian, ISSUED DURING THE REIGN OF THE EMPEROR NICHOLAS II. The reverse has a view of the new harbor, showing a rocky shore in the foreground on the left; a point juts into the bay on the right, and another appears in the distance to the left, with two ships and a boat on the water; above, in two semi-circular lines, is the legend in Russian, IN COMMEMORATION OF THE ESTABLISHMENT OF THE EKATERINSKY PORT ON THE MURMAN COAST. The medal is of bronze, and size 48, American scale.

THE NEW YORK DEWEY MEDAL.

THE City of New York presented an elaborate medal to Admiral Dewey, on his arrival in that harbor, of which I send you the following description :

Obv. Within a wreath of laurel leaves is the portrait of the Admiral, all encircled by the legend RECEPTION OF ADMIRAL DEWEY BY THE CITY OF NEW YORK 1899. *Rev.* Fame, personified by an undraped and winged female, seated, facing left and blowing a trumpet ; in her right hand she holds an olive branch. In the background the sun is rising from the sea, and in the path of its rays is the flagship of the Admiral, the protected cruiser Olympia, the device evidently having allusion to the morning-hour of his victory. In exergue, 1899.

The work is executed in a low but clearly cut relief, and the medal is of gold with a dull but rich finish. It is surrounded by a cable-chain, each alternate link set with a jewel, and is attached by a tri-color ribbon of red, white and blue, to a bar composed of a cannon, which is wreathed with laurel enamelled green and set with rubies. From the cannon hang five short chains attached to a tablet bordered with leaves, also in green enamel and studded with rubies, which is finished in blue enamel, set in gold, and inscribed MANILA MAY 1 1898 ; at regular intervals in the tablet are gems of the national colors — rubies for the red, diamonds for the white, and sapphires for the blue, while beneath the tablet is the letter D set with large diamonds. The effect is strikingly brilliant.

An engraving of the jewel is given in the *New York World* of Sept. 29 ; by this the size of the medal appears to be 19, and that of the encircling chain 24 ; but whether these are the exact sizes of the original we are not informed.

During the stay of the Admiral in New York, as well as while he was visiting other cities where receptions have been given him since his return, numerous medals in his honor have been freely offered for sale in the streets. These as a whole have but little merit numismatically, and were issued, like the Vernon medals of a century and a half ago, to take advantage of the popular enthusiasm for the hero of a great naval victory. Like those, also, they were of no intrinsic value, being struck in tin or white metal, brass and copper. One before me has a portrait bust of the Admiral in uniform to right, with the legend GEO. W. (*sic*) DEWEY — the engraver perhaps having in his mind the “father of his country,” which led him to interject the superfluous initial. The reverse has the Admiral’s flagship sailing to right, with water-lines below, and the legend, DEWEY’S FLAG-SHIP — the exergue giving its name, etc., in two lines, OLYMPIA, | 5,800 TONS. Rim milled ; edge plain. It was supplied with a clasp on which was the word WELCOME on a scrolled panel. Size 23. This or a very similar reverse was muled with an obverse die bearing the accolated busts of Dewey and Schley, and their names, which was also struck in the various metals. Numerous badges, which cannot properly be classed among medals, were offered with these pieces ; one of them bore the bust of Dewey in a wreath, and was struck or stamped out of a thin sheet of copper.

I learn from the Mint officials that impressions of the National Medal struck for the participants in the victory in Manila Bay, and given by order of Congress to the officers and sailors of the fleet, will not be offered for sale to collectors at present, if at all.

EDMUND J. CLEVELAND.

HARTFORD, CONN.

FEMALE SUFFRAGE IN ANCIENT ATHENS ON A MEDALLION.

THE struggle between Athena and Poseidon (or Minerva and Neptune as the Romans called these deities), which occurred in the reign of Cecrops according to the ancient myth, is familiar to every reader of classic lore. The contest was as to which of them should have the honor of naming the capital city of Attica, and thus become its tutelary god. The olden story ran that the Olympic deities decided that the contestant who produced a gift most useful to mankind should be regarded as the victor; Poseidon struck the ground with his trident, and forthwith the horse appeared, and the ancient coins of Carthage show the sea-god armed with his trident and standing beside the war-horse he created; Athena, however, planted the olive; she was declared the greater benefactor, and received the honor, and the coins of Athens bearing the helmeted head of the blue-eyed goddess, with her attributes of the olive sprig and the bird of wisdom, perpetuate the memory of her victory.

But there is another story, not so well known to the general reader, which is preserved by Varro, and commemorated on certain Roman medallions, the device upon which is discussed by W. Amelung in a recent number of the *Mittheilungen* of the Royal Archæological Institute, Athens. One type of these medallions shows the two divinities on either side of a table with an amphora, in which a female figure is depositing a vote. The version by Varro states that the inhabitants of Attica decided the case by ballot, and that the men voted for Poseidon, the women for Athena, and the women had a majority of one; thus the Virgin goddess became the patron of the city of Athens which took the name of its mistress. Another type of the medallion shows Nike (Victory) emptying the urn to count the votes.

A CURIOUS FIND IN INDIANA.

THE following clipping appears in a recent paper. It will be seen that the coin was dug up *near*, not out of, one of the ancient mounds which are more or less numerous in that vicinity. Further information is desirable, for the account is not sufficient to identify the piece with certainty:—

In making an excavation at Marietta, Ind., near an Indian mound, Professor E. E. Gilmore has found three ancient silver pieces, one a coin and the others shields, hanging together by a triangle of gold. The coin is the size of a dime; on its face is a king's head, bearing a crown and sceptre, encircled by the words JOHANNES : DEI GRA : X. The reverse side has a cross of two bars, extending from edge to edge, and in each triangle there is a six-pointed star or blossom. The whole is encircled by the words REX SCOTORVM : X. The shields are three-eighths of an inch thick, one and one-quarter inches across the top, and one and one-half inches from top to point. One side of each is plain, and the other side is engraved with a sheaf of grain.

The only King of Scotland who bore the name of John was John Baliol, the rival of Robert Bruce for the Scottish crown. He was born about 1259, and on the death of Margaret, the daughter of Alexander III, who married Eric of Norway in 1282, he claimed the throne, and his cause was favored by Edward I, who was made arbiter of the dispute. Edward awarded the crown to John on condition that he should do homage to the King of England for his support, and his coronation took place at Scone in 1292. John soon renounced his allegiance and marched against the English king, who had invaded Scotland. The defeat of the

Scots followed, and John was made prisoner, and shortly after resigned his title. After some years of confinement he escaped to France, and died in 1314. It will be seen that his reign was only a brief one, and the few pieces which bear his name as king are very rare,—a fact which gives added interest to the discovery of one of his coins in the manner described. The Editors will be glad to learn further particulars of the piece itself, and of the attendant circumstances.

MASONIC MEDALS.

[Continued from Vol. XXXIII, page 128.]

MCXI. Obverse, Within a wreath of maple leaves are the square and compasses; at the top is a beaver. Legend, 1792—1892 CANADA Reverse, The inscription in eight lines, CENTENARY | OF | FREE MASONRY | CANADA | CELEBRATED | AT | TORONTO, | DEC. 27, 1892 Beneath, in small letters, REGD 1892. Silver and white metal. Struck by P. W. Ellis & Co., of Toronto, Canada, for sale, and unofficial. For my knowledge of this I am indebted to Mr. R. W. McLachlan, of Montreal.¹

MCXII. Obverse, A view of the library building of the Grand Lodge of Iowa, erected at Cedar Rapids; above it, in the field at the left in two lines, QUID | UTILIUS (What more useful?); under the building, in three lines and small letters, LIBRARY BUILDING | CORNER STONE MAY | 7, 1884. Legend, above, GRAND LODGE OF IOWA. A. F. & A. M. and below, CONSTITUTED JANUARY 8, 1844. Reverse, Accolated clothed busts to left, of the Grand Master and Grand Secretary. Legend, above, LABOR OMNIA SUPERAT (Labor conquers all things), and below, beginning to read on the left, G. B. VAN SAUN, GR. MASTER, T. S. PARVIN, GR. SEC. Bronze, and probably other metals. Size 22.²

MCXIII. Obverse, The arms of the State of Maryland; quarterly: one and four, paly bendy of six pieces, argent and gules; two and three, quarterly, argent and gules surmounted by a cross botonee (color not indicated). Crest, an eagle with wings expanded. Motto, on a ribbon below, CRESCITE ET MULTIPLICAMINI. (Increase and multiply.) Supporters, dexter, a planter standing, a spade in his dexter hand; sinister, a fisherman, standing, holding a fish in his sinister hand. Legend, BI-CENTENNIAL SESSION GRAND LODGE OF MARYLAND At the bottom, completing the circle, NOV. 16. 1886. Reverse, The square and compasses enclosing the face of the meridian sun, from which proceed pointed rays, nearly filling the field. The square shows divisions. This is the principal device of the seal of the Grand Lodge of Maryland. Legend, THOMAS J. SHRYOCK on the left, and GRAND MASTER on the right. A

¹ The reverse sufficiently explains the object of the medal, which was worn on the Centennial, held on the feast of St. John Evangelist, in Toronto, Province of Ontario. This city, formerly York, was in 1793 the capital of that part of Canada.

² I describe this from an impression sent me by Wor. Bro. Parvin, who is well known to the fraternity

for his zeal and devotion to Masonry in its various branches; it is largely due to his efforts that the Grand Lodge of Iowa not only have a fine building for their large library (perhaps only excelled by those of Gen'l S. C. Lawrence and of the Grand Lodge of Massachusetts), but also a fine and increasing cabinet of Masonic Medals.

very small star of eight points, at the bottom. Bronze, and doubtless other metals. Size 22.¹

MCXIV. Obverse, On a small platform of two steps stand two columns surmounted by ornamental capitals, the celestial globe on that on the right, and the terrestrial on the left; in front of them are the square and compasses enclosing the All-seeing eye, rays from which nearly fill the field; over the joint of the compasses the letter G in a circle surrounded by rays. One arm of the compasses is ornamented, and the square is spaced. Reverse, Within a raised circle an inscription in seven lines, on a burnished field, a dash between the third and fourth; 1787 | TALBOT COURT HOUSE | JOHN COATS GRAND MASTER | BALTIMORE CITY | THOMAS J. SHRYOCK | GRAND MASTER | 1887 Legend, on the circle, which is in "dead finish," COMMEMORATIVE OF THE CENTENNIAL OF THE GRAND LODGE OF MD. and at the bottom filling out the circle, . A. F. & A. M. . The medal is pierced for a ring, and suspended by a ribbon to a clasp on which are Masonic working tools, the level in the centre, the square near it on the right, and a spade and gavel crossed; on the left are the plumb near the level, and further to the left, the rule and gavel crossed. Bronze, and probably other metals. Size 26 nearly.


MCXV. Obverse, Clothed bust of Henry Price to left, and wearing a bag-wig; on the decollation H M in very small letters, the initials of Henry Mitchell, who cut the dies; underneath the bust, . JUNE 26, 1888 . Legend, separated from the field by a circle, under the bust HENRY PRICE and reading upward from the left, FOUNDER OF DULY CONSTITUTED MASONRY IN AMERICA Reverse, The arms of the Grand Lodge of Massachusetts: Dexter, sable, on a chevron or between three castles masoned proper, a pair of compasses extended chevronwise, also proper: impaling Sinister, The arms of Massachusetts: Azure, an Indian standing, vested, proper, a bow in his dexter and an arrow, pointed downward, in his sinister hand; in dexter chief a mullet argent. Crest, a dove, close, holding a sprig of olive in its beak. (The dove is on a ribbon, not on a mound, as on some Masonic crests.) Motto, on a ribbon below, FOLLOW REASON Supporters, Two beavers. Legend, above, GRAND LODGE OF MASSACHUSETTS and below, . 1733 . A swivel and ring with dark blue ribbon suspend the medal from a clasp, on which are the square and compasses enclosing the letter G between two sprigs of acacia.* Bronze and silver. Size 36.

MCXVI. Obverse, On a mosaic pavement stands an altar, in the form of the frustum of a pyramid; on its front the square and compasses; and on

¹ This and the next following I describe from impressions kindly sent me by Grand Master Shryock.

² This medal was struck by the Grand Lodge of Massachusetts, on the occasion of the dedication of a monument erected to the memory of Henry Price, in Townsend, Mass.; he was the First Provincial Grand

Master and founder of Masonry in America. The dies are finely cut, and the only criticism to be made on the piece is that the beavers are not drawn in accordance with heraldic custom, but more after nature, which renders them disproportionately large for the blazon.

its top the Bible, square and compasses; at the corners of the altar are "horns." Above is a cloud, with the face of the meridian sun shedding its rays on the field; on the rays, in a curving line, between the altar and the cloud, SEMI-CENTENNIAL CELEBRATION No legend. Reverse, An inscription in eight lines, 1840 | JACKSONVILLE | ABRAHAM JONAS, | GRAND MASTER |  | CHICAGO | JOHN C. SMITH, | GRAND MASTER | 1889 Legend, separated from the field by a circle, SEMI CENTENNIAL OF THE GRAND LODGE OF ILLINOIS F. & A. M. Below, completing the circle, OCT. 1. 1889 Bronze. Size 28 nearly. A loop at the top on the edge of the planchet by which it was suspended by a dark blue ribbon to an ornamental clasp on which is the word ILLINOIS.¹

MCXVII. Obverse, The arms of the Grand Lodge of the State of New York: an ornamental shield, its outline formed by palm branches, and bearing a cross. In the first quarter a lion rampant: in the second, an ox passant: in the third, a man with arms uplifted: in the fourth, an eagle displayed. Crest, the ark of the Covenant; supporters, two cherubim: motto, on a ribbon, HOLINESS TO THE LORD; the ends of the ribbons terminate in floreated ornaments below. No tinctures are indicated. Legend, GRAND LODGE OF THE STATE OF NEW YORK Reverse, On the field are the square and compasses, surmounted by the inscription in seven lines, TO | COMMEMORATE | THE FREEDOM OF THE | CRAFT FROM DEBT | 1889. | M.'. W.'. FRANK R. LAWRENCE | BEING GRAND MASTER Legend, separated from the field by a circle, THE HAND OF THE LORD HATH WROUGHT THIS.'. Bronze. Size 40.²

MCXVIII. Obverse, Two fluted columns surmounted by fanciful capitals, the celestial globe on that at the left and the terrestrial on the one at the right, stand at the rear of a mosaic pavement; behind it the 'Great Salt Lake;' mountains in the distance; a rugged rock with flat top and the square and compasses enclosing the letter G on its face, rises from the waves between the pillars. Above is a cloud partly concealing a meridian sun, which sheds its beams on the rock. Between the pillars *Semper Fidelis* in script letters (Ever faithful). Legend, on a dead-finish circle, slightly raised, GRAND LODGE A. F. & A. M. OF UTAH and below, completing the circle, ORGANIZED JAN. 20. 1872. Reverse, Plain. Bronze. Size 32.³

MCXIX. Obverse, A view of the Masonic Asylum at Utica, N. Y. Above, in two lines, the first curving, STRUCK BY THE TRUSTEES | OF THE and below, in three lines, the last curving, MASONIC HALL | AND | ASYLUM FUND Reverse, The inscription in fourteen lines, the second, third, fourth and fifth curving downward, the seventh and last two curving upward, TO | COMMEMORATE | THE LAYING OF THE CORNER STONE | OF THE | MASONIC ASYLUM | AT | UTICA | BY THE | GRAND LODGE F. & A. M. | OF THE STATE OF NEW YORK | MAY

¹ In the Lawrence collection.

² This medal was struck, I am informed, by the Gorham Company of Providence; the lion in the first quarter is correctly given as rampant, not couchant, as on XXXVIII; the cross has beveled edges. The

proper tinctures might have been given, and would have added much to the workmanship of the medal. Its object is sufficiently explained by the reverse. In the Lawrence collection.

³ In the Lawrence collection.

21 5891 | THE | M.: W.: JOHN W. VROOMAN | BEING GRAND MASTER Bronze.
Size 24 nearly. Worn with a ribbon attached to a clasp, on which are two
olive branches crossed, 1842 on the left and 1891 on the right.¹

W. T. R. M.

[To be continued.]

A ZOLA MEDAL.

THE Dreyfus incident has elicited a medal, which bears on the obverse a clothed bust of M. Zola in profile to the right, with the legend above HOMMAGE A EMILE ZOLA. The artist is M. Charpentier, and it is said to be an excellent likeness of the novelist to whose untiring zeal the successful termination of the case is so largely due. The reverse has the words uttered by Zola 13 January, 1898, "La Vérité est en marche et rien ne l'arrêtera." (Truth is marching on and nothing can arrest her steps.) With this is a representation of a thunderstorm, and the sun breaking through the clouds. The original is a medallion, about six inches in diameter, and is said to weigh five pounds! It was cast, to avoid compliance with a French law which requires copies of all pieces struck in France to be deposited with the Government. Replicas in bronze of a much smaller size are to be issued for the subscribers to the presentation fund.

NOTES AND QUERIES.

EXHIBITION OF COINS AT THE FRENCH EXPOSITION.

COMMANDANT R. MOWAT has proposed to the Director of the French Mint a plan to secure for the coming Exposition a complete collection of all the coins current throughout the world in the year 1900. No similar collection has ever been shown, although several interesting displays of ancient and modern coins have been made at preceding exhibitions. The gentleman who suggests this interesting plan proposes to call the collection "A Panorama of the Modern Monetary World," and it would afford food for reflection to those who sympathize with the scheme for a Cosmopolitan Coin, a subject on which some remarks will be found on the Editorial pages of this number of the *Journal*. Certainly the proposal seems to be feasible, and such a cabinet would be a valuable object lesson in emphasizing the need and usefulness of such a coinage as has been suggested.

A FIND OF ROMAN COINS.

THE *Rivista Italiana Numismatica* has an account of the discovery of a large quantity of Roman silver coins, probably the buried treasure of some army officials, which was found near Treves, a Prussian town on the Moselle, noted as the site of the ancient Roman city called *Augusta Trevirorum*, and said to be not only the oldest city in Germany but by far the richest in Roman remains of any in that empire. An ancient bridge built by the invaders, and nearly 700 feet in length, crosses the river at this point. The hoard contains about 20,000 pieces, of the time of Saloninus, Postumus, and others, ranging from about A. D. 253 to 270 or later. Many of them were rare and all in a fine state of preservation.

WE are informed by our correspondent, Adolph E. Cahn, of Frankfort-on-the-Main, that the two Alchemical medals, described in the last issue of the *Journal*, were offered in a sale which he conducted; the larger brought one hundred and sixty marks, and the smaller sixty-one marks, or about forty and fifteen dollars respectively.

¹ In the Lawrence collection. This was struck and worn on the occasion named.

EDITORIAL.

A COSMOPOLITAN COIN.

It has long been the desire among merchants and numismatists as well, that there might be an agreement between the leading mercantile nations of the world to issue a coin based upon some standard unit of value, which should be common to all, and thus have a universal circulation at a recognized value. The advantages to be derived from such an agreement are too obvious to require argument, and it would seem the time when this agreement might be reached has never been so favorable as now; never has there been an hour when it might so easily be accomplished. To-day, except for minor coins, silver has almost ceased to be used; for purposes of exchange it has but a nominal value. The nations which use it for home circulation have very generally limited the amount which shall be coined, and in all of them, with hardly an exception, it has ceased to be anything more than token-money,—its face value being everywhere about double its intrinsic value. The exceptions are only apparent, they are not real, and they are found only in the coins of those nations which by law make their silver coins receivable at their gold or nominal value. Where this provision does not exist, as for example in Mexico, the silver dollar of the United States, protected by law, buys two of theirs.

The questions of political economy which this condition of affairs discloses, and the theories of bi-metallism propounded by Mr. Bryan and his followers which may be thought to bear upon them, are foreign to the province of the *Journal*, and we do not propose to discuss them. It is sufficient to say, be the cause what it may, gold is to-day virtually and everywhere the single standard; and in spite of the fact that the mines of precious metals (if silver is still to be regarded as a precious metal) are now producing a much greater proportion of gold than of silver, there is nothing to cause one to believe that this pre-eminence of gold will ever yield to any other. Iron, and bronze, and silver, have each had their day in the past, and then lost the sceptre; but in spite of the fact that history repeats itself, nothing has yet been discovered of which it may be prophesied that it will sooner or later displace the “royal metal.”

Granting these premises, the cosmopolitan coin must of necessity be of gold. It must be of a standard of weight and fineness fixed by general consent throughout the world. Already the standard of fineness in the more advanced nations is so nearly the same that but little change in the proportion of alloy in their gold coinage would be anywhere required; and when once an exact uniformity is reached by common consent in this direction, but a few short steps are needed to reach the desired goal.

Such a coin, struck in the mints of the leading nations, would bear the national emblem of the people which coined it, as a guarantee of its purity. It would have a legend or inscription declaring its character and fineness; this might be in more than one language, for general convenience,—English certainly for one, since by far the greater proportion of the commerce of the world is in the hands of English-speaking people; and it is interesting to note in this connection how rapidly English is displacing French as the language of diplomacy, as it has already become the language of commerce: witness the recent Treaty between China and Mexico, which is written in the English language.

In connection with the adoption of such an international coin, it would be essential also that provision should be made for its multiples and fractions, based on the decimal system. Already Germany, France, Italy, and the United States have a decimal system of coinage, and to bring about a uniformity in the value of the unit would be one of the preliminary steps; but Great Britain, while permitting the decimal system in her Colonies, still adheres to her ancient custom of reckoning in pounds, shillings and pence, and it would probably be found that the conservatism of her merchants, and their opposition to change, in spite of their conviction that the decimal system is by far the most convenient, would prove to be the greatest

obstacle in the way. The reluctance to adopt the metric system may indicate an equal if not a greater unwillingness to favor the Cosmopolitan coin.

Aside from its convenience for purposes of exchange, such a coinage would be a boon to travellers; the visitor to the Continent would have a much more definite knowledge of the cost of the journey, and the vexatious and inevitable fees would be more easily understood and paid; half the discomfort of the tourist arises from an uncertainty as to what he is expected to bestow,—largely due to ignorance of comparative values. But the catalogue of benefits to be derived from the proposed plan is too long to be given in detail. We know of no subject which is more worthy of discussion at the approaching Congress of Numismatists, to be held in France in connection with the Exposition of 1900, and we should be glad to see our National Board of Trade take steps in this direction, by asking Congress or the President to make the matter of a Cosmopolitan Coinage the subject of an International Conference. It would be at least as useful, and we believe far more practical, than the gatherings which have met to discuss the continued coinage of silver. We should be glad to see our National Government, which is in closer touch with the business interests of our people than any other except that of Great Britain, the first to propose to the powers of the old world the adoption of a Cosmopolitan coin.

THE VETTIAN PICTURE.

THE very interesting discussion as to the proper interpretation to be given to the Vettian picture at Pompeii, continues to hold the attention of foreign numismatists. Mr. E. J. Seltman, of Great Berkhamsted, England, has kindly sent to the *Journal* a reprint of the article on the subject which appeared in Part III, Vol. II, of the *Journal International d'Archéologie Numismatique*; these embrace a paper by Mr. Seltman, entitled "Mint, or Jeweller's Workshop," which mentions the position he assumed in the London *Numismatic Chronicle*, to which M. Blanchet objected. Mr. Seltman, it will be remembered, believes that the picture shows the operations of a Roman Mint, while M. Blanchet sees in it the visit of a Roman matron to a goldsmith's shop. These discussions were reprinted in the *Journal*. Mr. Seltman's paper is followed by an article continuing the discussion, written by M. Svoronos, of Athens, entitled "*Ein Altes Griechisches ΑΡΓΥΡΟΚΟΠΕΙΟΝ*" [an old Greek silver smithy], and to this Mr. Seltman adds an "Erwiderung" [an amplification]. The articles were illustrated by a photogravure of the painting, showing its present condition, and enabling the reader to judge more accurately as to some points under discussion than did the outline sketches which have hitherto been printed; there is also a plate, showing phototype views of a contemporary Greek goldsmith's shop, with its workmen busy at their benches, etc.

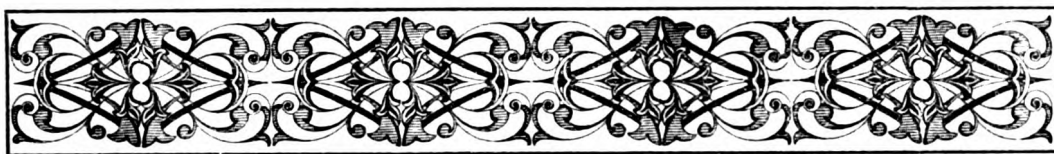
This reprint has reached us as the last pages of this number are going to press. The unavoidable delay in the appearance of the *Journal* forbids us to hold it back a single day, to give any notice of these papers, but we shall hope to do so in our next issue.

MEDALS OF THE COMING FRENCH EXPOSITION.

M. CHAS. DUPRIEZ, of the *Gazette Numismatique*, Brussels, informs us that the preparation of the Medals for the French Exposition of 1900, which are to take the place of the Diplomas of Honor awarded at previous Exhibitions, and to be bestowed on the successful contestants, has been entrusted to M. Chaplain. A commemorative plaque is also in preparation by Roty, for the same Exposition. M. Chaplain is also at work on a medal of President Loubet.

DEATH OF M. RAYMOND SERRURE.

WE regret to learn of the sudden death of M. Raymond Serrure, of Paris, which occurred quite recently, particulars of which have not yet reached us. He will be greatly missed by the readers of the beautiful magazine *Gazette Numismatique*, with which he has been connected from its foundation.



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At mihi plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.
—Horatii, Sat. I, ii. 66.

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ANCIENT GREEK COINS.

By FRANK SHERMAN BENSON.



HERE are few subjects of research which offer such a variety of interests, and appeal to students of so widely differing tastes, as the coinage of the ancient Greek world. Not alone the professed numismatist, but the artist, the student of ancient Greek geography, history or mythology, the metrologist, each can find in this pursuit many features which will awaken and stimulate a new interest, or form an unexpected and welcome addition to some already acquired special knowledge.

To the numismatist, since the days of Petrarch the first coin collector of whom as such we have record, this branch of the science has always presented peculiar attractions. Here he can study a coin-series which, beginning with the rude bean-shaped productions of a few primitive dies in the earliest days of the invention, gradually improved in fabric and style, and expanded in scope and extent, until at last throughout the whole of the known world its varied and beautiful issues formed for centuries the only recognized medium of exchange.

Before the art-lover there is unfolded a succession of original bas-reliefs, which limited indeed by size and shape, yet reflect most clearly the salient characteristics of the great contemporary schools of sculpture and painting, and display with a completeness possible in no other branch of art each subtle gradation, as the artistic Greek temperament ceaselessly strove for improvement in the visible expression of the beautiful. First come the rude forms of

the archaic period ; then the stern, strong simplicity of the transitional age ; next the matchless grace and elaboration of ornament to be found in the periods of finest art ; and lastly the gradual but too evident weakness and debasement of the decline.

The student of geography finds that each Greek city small or great had its own mint, from which during its career of independent life there was issued an appropriate and characteristic coinage, the survival of which gives a touch of reality to what had otherwise perhaps been an empty name.

So too the historian of ancient days can discover in the study of issues struck by cities, kings or nations, some at irregular intervals, some during long centuries of existence, evidence supplementing or confirming statements which might, except for such corroboration, have seemed doubtful or incredible.

The lover of mythology can add to his knowledge of ancient cults from this rich storehouse of local myths and legends, which are here and in many cases here alone displayed, clearly or with an obscurity which but encourages enthusiastic investigation.

The metrologist can trace the routes of transmission of the early weight-standards from their common birthplace Babylon ; the so-called heavy standard by way of Phoenicia to Aigina and southern Europe ; the light standard through Ionia and Samos to Euboea, Corinth and Athens ; the intermediate standards by way of Phrygia into Thrace and Macedon. And he can engage in the interesting if complex task of investigating the causes of variation in these original standards as well as in those which prevailed at later periods, and of striving to reconcile with one another their manifold differences and the deteriorations peculiar to each.

On this most beautiful and instructive theme I propose, with the kind permission of the editors of the *American Journal of Numismatics*, to write a series of papers accompanied by plates of such specimens in my collection of ancient Greek silver coins¹ as may seem to best illustrate the artistic and historical aspects. These articles will be addressed especially to such readers of the magazine as in their devotion to other branches have lacked the leisure or the opportunity to occupy themselves with the Greek series. Those on the contrary whose studies have taken this direction will doubtless find much that is already familiar, more particularly in the case of the better-known specimens ; but such will be the first to admit that original work is difficult in a field to which such experts in numismatics and archaeology as Messrs. Imhoof-Blumer, Head, P. Gardner, Poole, A. J. Evans, Six, and others of little less celebrity, have devoted years of patient study and brilliant investi-

¹ For the benefit of such readers as may wish to see the originals of coins figured on these plates, I shall add that about eight hundred specimens from my collection, systematically arranged and carefully labeled, have been and probably will be on exhibition for the greater part of each year in the Museum of the Brooklyn Institute of Arts and Sciences, where they may be studied to great advantage.

gation. My great and constant indebtedness to their valuable and interesting writings must be here frankly confessed, as it will often be impossible to make such acknowledgment in the articles themselves.

Since in these papers it is intended to give a general and comprehensive view of the subject, examples have been chosen for the plates especially to this end, so that rare and common coins may chance to appear side by side ; although naturally preference is given to rarities, as possessing greater interest for the expert. In all cases the specimens are in the highest attainable state of preservation, and of established genuineness.

Before entering upon the special descriptions which are to form a large part of these articles, I have thought best for the clearer comprehension of the various points considered, to give as briefly as possible a general sketch of the rise and progress of the art of coinage during the seven centuries before the Christian era.

After many vain attempts to reconcile conflicting authorities on the question, it is now generally agreed that to the Lydians belongs the credit for this most valuable invention, without which commerce could hardly have advanced beyond its primitive stage. In the commercial dealings of this progressive and prosperous nation the medium of exchange had long been electrum, a natural alloy found in the river-beds of Lydia, and containing about three parts of gold to one of silver. Its hardness caused this metal to be in slight demand for the arts and manufactures, but made it especially suitable for use in the process of barter. The lumps of electrum circulating as they did by the slow and clumsy method of weighing, were for convenience cast into small, symmetrical, oval ingots. About the commencement of the seventh century B. C., the idea occurred to some official to impress on these a recognized stamp of authority, which should give by inference the nation's guarantee of weight and fineness. Their true value now being established, these pieces of metal could pass from hand to hand not by weight but by count, and they thus became coins in the true acceptance of the term.

Soon after the time that this simple but far-reaching evolution had taken place in Asia, Pheidon king of Argos introduced the invention to his countrymen the Greeks by striking, on the island of Aigina (probably in the sanctuary of Aphrodite, the protecting deity of commerce), the first silver coins, which bore the figure of a tortoise.

These early coins are very rude, having on the obverse alone a device or type, while on the reverse is the deep irregular indentation caused by the point of the punch, which under repeated blows of the hammer forced the blank down upon the die until the figured design was clearly defined. Naturally the presence of such a punch-mark is evidence of great antiquity, as the inventive and beauty-loving genius of the Greeks did not long rest content

with this stage, but soon began to engrave dies for imprinting a type on each side of the coin; although for several centuries the reverse die, that on the punch, retained traces of its origin and purpose in the incuse square, which impressing at the first blow the blank, served to hold it firmly in place during the successive strokes. A development of the early punch-mark is seen in the so-called incuse coinage of Magna Graecia, which will be discussed in the paper on Italy.

From these two centres, Asiatic and European, this useful invention spread rapidly along the lines of travel followed on sea and land by the adventurous Phoenician traders, until by the beginning of the fifth century, mints were in active operation in a large proportion of the autonomous cities with which Greek colonial enterprise or refusal, at any sacrifice, to accept the over-lordship of an Asiatic despot, had studded the shores and islands of the Mediterranean. Kings too of such states as Macedon and Persia issued coins for use in their dominions.

This right to an independent coinage was highly prized and jealously guarded by all free cities, whether large and powerful or possessing only a handful of citizens and ruling over but a few acres; and the copious issues from their numerous mints continued until the time of Alexander the Great, who speedily converted the vast hordes of treasure acquired by his successive conquests into a uniform currency, which soon superseded the local coinages, and bore to the furthest confines of the known world the effigies of his patron divinities Zeus and Herakles. It has been well said that if we had no other evidence of the victorious career of Alexander, we could infer the great extent of his dominions from the innumerable and widely diffused examples of his coinage which have survived to our day. In the same way the dissensions and divisions after his death could be deduced from the many fresh varieties of type characterizing the Greek issues whose style and fabric show them to be immediately posterior to the Alexandrine period. Each of Alexander's generals, who in the disintegration of his leader's vast empire appropriated a share and established an independent kingdom, at once issued a coinage of his own, with types peculiar to himself and his subjects.

Meanwhile in the west, tyrants and free cities continued to strike coins in their separate mints, and even in Asia an occasional civic issue is met with, until Rome's gradual but irresistible absorption of all independent life, of cities and kingdoms alike, terminated usually at once all local coinages; so that with the exception of the copious bronze issues sanctioned by the conquerors, the distinctively Greek series comes to an end shortly before the opening of the Christian era.

In that standard work, the only one embracing the entire subject, Dr. Head's "*Historia Numorum*," the value and importance of which cannot be too greatly extolled, this period of seven centuries has been divided, accord-

ing to artistic and historical affiliations, into six sub-periods; which arrangement has been adopted for these papers, as seeming the most natural and logical of the various divisions of this kind. Since frequent reference must be made to this classification, it is here given in full, with brief allusions to the striking events and artistic characteristics of each period.

I. B. C. 700-480. *Period of Archaic Art.* From the invention of coinage to the Persian wars. Rule of the despots, and gradual development of democratic institutions into the independent cities which composed the Hellenic world. Its artistic features are extreme rudeness in detail and stiffness in form and feature.

II. B. C. 480-415. *Period of Transitional Art.* From the Persian wars to the Athenian siege of Syracuse. Settled predominance of the democracy in Hellas and the west, and establishment of the Athenian supremacy. Coins, feeling the impulse of growth in all other branches of art, become more refined and delicate, while the technical skill shown is far greater.

III. B. C. 415-336. *Period of Finest Art.* From the siege of Syracuse to the accession of Alexander the Great. Rule of Sparta, hegemony of Thebes, and conquests of Philip; in the west, the Dionysian dynasty and Timoleon. Dr. Head says "During this period the art of engraving coins reached the highest point of excellence which it has ever attained, either in ancient or modern times. The types are characterized by intensity of action, perfect symmetry of proportion, elegance of composition, finish of execution, and richness of ornamentation."

IV. B. C. 336-280. *Period of later Fine Art.* From the accession of Alexander to the death of Lysimachos. Conquests of Alexander, and division of his empire into separate kingdoms ruled by his generals; in Sicily, Agathokles. Coins are remarkable for the beauty and expression of the portrait heads, which now begin to replace the deities.

V. B. C. 280-146. *Period of the Decline of Art.* From the death of Lysimachos to the Roman conquest of Greece. Contests of the kings; Achaian League in Greece; in Sicily, Hieron; in Italy, Pyrrhos and the Hannibalic war; everywhere the gradual destruction by Rome of all independence. Regal coins predominate, showing marked degradation in style.

VI. B. C. 146-00. *Period of continued Decline in Art.* From the Roman conquest to the beginning of the Christian era. The Greek world becomes a collection of Roman provinces. Its coinage continues to show increasing debasement in art and fabric.

The most interesting feature of this coinage, that in fact in which it surpasses all others, is the variety and peculiar appropriateness of the types; by which are meant the devices which impressed upon the coins distinguish

them as belonging to the city, king or nation by whose authority they were issued.

It is now generally accepted since the able discussions of the question by Professors Curtius and P. Gardner, that the early coin-types were strictly religious in character, with the evident intention of as it were appealing to the gods to guarantee a coin's purity of metal and accuracy of weight, thereby insuring its general and unquestioned circulation. It is probable too that as in the case of Pheidon, the first mints were set up in the sacred temple precincts, which in a state of general insecurity the deeply religious nature of the Greeks kept inviolable, and where consequently treasure of all kinds would be stored for safe keeping. The priests therefore controlled the first mints, but soon the independent cities and later the kings established minting places of their own, without however daring to make any change in the religious character of the coinage as shown in its types.

It was as a rule some local deity whose guarantee the city or nation thus invoked as by a solemn oath. Nor was such chosen at random, but would be one indisputably appropriate by reason of long and special association with the spot. The type would then take the form of some recognized symbol of this divinity, such as a tortoise for the Aphrodite of Aigina, a tripod for the Apollo of Kroton, an eagle for the Zeus of Akragas. At a later and more advanced period, that subsequent to the Persian wars, while such symbols still remain in constant use, we find more frequently the head or the entire figure of the god or goddess; Pallas Athene at Athens, Corinth, or Thourioi; Apollo at Katana, Amphipolis, or Klazomenai; Zeus and Hera at Elis; Poseidon at Poseidonia, or Priansos; Hermes at Ainos; Persephone at Syracuse; Dionysos at Naxos; together with many lesser divinities, actually or symbolically portrayed; river-gods at Gela or Selinous; nymphs at Syracuse, Terina, Himera or Larisa; local heroes at Taras, Syracuse, or Lokroi Opountioi. An apparent exception, the so-called agonistic type, wherein is symbolized by Nike-crowned quadriga or racehorse, some victory in the Olympic or one of the other great games, is really religious; all of these contests partaking of the nature of solemn festivals held in honor of the tutelary god.

Such, rude at first but as time advanced idealized and refined into the most beautiful specimens of numismatic art, the types continued until after the reign of Alexander the Great; who in spite of his great conquests and greater schemes, his belief in his descent from Zeus Ammon, and his assumption of divine honors, still did not venture to alter this religious characteristic of the types, and seemed to take pride in showing on his coinage the dedication of his life and ambitions to Zeus and Herakles. After his death however all this is changed. His followers, after the division of his kingdom among them, looking back upon his magnificent achievements, felt more and

more inclined to regard such unbroken success as of divine origin, and carried his worship still further, giving him a recognized position in the Greek Pantheon, and placing on their own coin-issues the head of their leader deified as Zeus Ammon.

Soon the next step was taken, and the obverses of coins struck from this time onward show the heads of victorious kings and their queens, thus forming a gallery of authentic contemporary portraits; while the gods are impiously relegated, in the general diffusion of religious disbelief, to the less honorable reverse sides.

Of this character, with varied changes in royal effigies or in the emblems of religious cults, were the prevailing types during the remainder of the period of Greek coinage.

A word must be said as to the inscriptions, which apart from their epigraphic interest, give to coins the greatest importance from one point of view of art, determining as they do with few exceptions simply and finally the exact place of production of each coin. It is owing to this circumstance that coins are of far higher value than any other class of ancient remains, such as sculpture whether in the round or relief, terra-cotta vases, or gems, in the task of differentiating clearly the various characteristics and peculiarities of local schools of art; a study which until the scientific classification of coins, had always been attended by unavoidable uncertainties and irreconcilable contradictions. On the earliest coins there is either no inscription or else this takes the simple form of the initial letter of the city or state, τ for Teos, θ for Thebes. Next appear abbreviations of the name, $\alpha\iota\gamma\iota$ for Aigina, $\alpha\theta\epsilon$ for Athens, $\xi\upsilon\pi\alpha$ for Syracuse. Later, when the full name of the city is given, the inscription except in a few instances takes the form of the genitive plural of the name of the inhabitants, $\xi\upsilon\pi\alpha\kappa\omicron\varsigma\iota\omicron\nu$ for Syracuse, $\alpha\beta\delta\eta\pi\iota\tau\epsilon\omicron\nu$ for Abdera; and in the regal series the genitive of the king's name, $\alpha\lambda\epsilon\chi\alpha\delta\rho\omicron\upsilon$ for Alexander; or with the royal title prefixed, $\beta\alpha\varsigma\iota\lambda\epsilon\omega\varsigma\lambda\upsilon\varsigma\iota\mu\alpha\chi\omicron\upsilon$ for Lysimachos. During the final period the inscription becomes more elaborate, setting forth in addition the divine titles of the ruler.

Other interesting features to be found in this coinage, such as symbols, by which are meant smaller designs accompanying the main device or type, artists' signatures, magistrates' names, and alliance coins, will be considered as examples appear.

For the information of those to whom this subject is entirely new I must state briefly the denominations of this series of coins. There were two systems in use. In one, slightly the earlier, the standard of value was as its name implies, the stater, a coin varying in weight, according to the weight-standard locally followed, from 194 down to 112 grains.¹ The distater was double this weight; while the divisions of the stater were the half-stater, the

¹ For the sake of a modern comparison we may take the American fifty-cent piece, weighing about 193 grains.

third, the sixth, and the twelfth; the latter weighing from 16 to 10 grains. In the other system the standard, corresponding to the stater in weight and size, was the didrachm, the multiples of which were the tetradrachm, the dekadrachm, and the dodekadrachm; while its fractional parts were the drachm, tetrobol, triobol, diobol, and obol, a piece in size and weight similar to the twelfth-stater. The reasons which determined a city's adoption of one rather than the other of these systems have never been fully explained; various elements, such as racial affinities, colonial traditions, and commercial alliances must all have been influential in differing degrees. There appears also to have existed a certain amount of confusion in the local use of these terms, which in some places were apparently interchangeable, while in others the stater corresponded to the tetradrachm, which was the standard. But these are the few exceptions, and the custom was as above described.

The order of the proposed articles will be in accordance with the arrangement of my collection, being that introduced by Eckhel and followed in the "Historia Numorum" as well as in most public and private cabinets. In this system first are grouped coins of countries at the western extremity of the Mediterranean, next those of its northern coasts extending to and including Asia, and lastly those along the southern shore of this great inland sea, until its western end is again reached. The Greek coinage of Spain and Gaul being of comparatively slight importance, my initial paper will be devoted to Italy, and we shall now proceed to examine some coins of Magna Graecia, as was termed that portion of the Latin peninsula, which colonized by the Greeks early became an important factor in Hellenic progress and culture.

[To be continued.]

ANCIENT GREEK THEATRE TICKETS.

SOME interesting little plates of copper, bearing letters of the Greek alphabet from A to Ω, sometimes in groups of two of the same letter, and more rarely with three — evidently of great antiquity — have been shown by *Svoronos*, the eminent numismatist and archaeologist of Athens, to be, not improbably, theatre tickets; he believes, as we understand him, that they indicated the sections of the floor to which the holder was to repair, when the Dionysiac theatre (built by Lysicurgus 338–326 B. C.) was to serve as a meeting-place for the "tribes" of Athens, and especially when that building was used for a voting-place for the people.

As the theatre was divided into three parts or "zones" by *diazomata*, these copper plates showed by the fact that they bore one, two, or three letters, the zone to which the bearer should betake himself — each side of the first zone being denoted by a single letter, and so throughout. The zones were again divided by radii into wedges, *cunei* — and then lettered again in sequence. Thus the advantage of a reserved seat for theatrical performances may be said to date from a very remote antiquity.

THE SILVER PIECES OF JUDAS IN MEDIEVAL TRADITIONS.

M. F. DE MELV contributes to a recent number of the *Revue Numismatique*, of Paris,¹ an interesting paper on certain coins preserved in European churches in medieval times, which purported to be a portion of the "thirty pieces of silver" paid to the traitor Judas by the Jewish priesthood as the price he was to receive for the betrayal of the Saviour. This has been somewhat freely translated for the *Journal*, and is given below. It seems unnecessary to insert the various references to authorities cited by M. de Mely, which he adds to his paper in the *Revue*.

AMONG the spoils of the orient which pious pilgrims returning from the Holy Land deposited in the most prominent churches of the West, appear numerous medals which had an important place not only among their treasures, but which were cherished among their most sacred relics. Only a few of these have come down to our time; their commercial value soon caused them to disappear, yet traces of them linger in the inventories of church property; historians occasionally mention them, and in many cases engravings have preserved the devices they bore. It will be interesting therefore to compare some of the accounts of these pieces, which have been scattered so widely one from another,—especially as the descriptions are also dispersed in various works.

I have lately examined a Byzantine medal, brought from Constantinople in 1208 by Thomas de Walcourt. It closed a phial said to contain some of the Holy Blood, in the Abbey of Liessies. We must also mention a piece bearing the image of the Blessed Virgin, which is catalogued among the relics belonging in 1540 to the chapel of St. Wenceslas in Prague. This also was certainly a Byzantine medal, and the type of its reverse shows it was designed for pious purposes. We probably shall never know what were the coins brought to Corbie by Robert de Clari, mentioned by Bonnefons, nor what was the money preserved at Milan, which is said to have consisted of the pieces of gold brought by the Magi to the Infant Jesus, struck, as the apocryphal Gospels teach us, by Terah, the father of Abraham, later given by Joseph to the royal treasurer of Sheba, when he went thither to purchase spices with which to embalm his father Jacob, and brought at last to Solomon by the Queen of Sheba.

But we also find among these relics ordinary coins, both ancient and medieval, which were once in circulation. Such, for example, was the piece fastened on the head of St. John of Amiens, which was a medal of Antoninus Caracalla; such also was that of Marguerite of Constantinople, bearing a double-headed eagle, which Dehaisnes has described in his "Documents."

In the latter class we must place the sixteen pieces of "Judas money" which we find mentioned in the inventories of the middle ages, and which

¹ Quatrième Série — Tome Troisième, 500.

hold a place among the relics pertaining to the Passion of our Lord. It is unfortunate that we know so little of their history. Except so far as the pieces are concerned which were preserved in the Church of the Holy Cross at Florence, and in those at Puy and Sens, we are ignorant of the date when they reached Europe, and of the names of those who brought them. We should now have no knowledge of the place of their origin or the period when they were struck, if a certain connection had not been established between them and the two pieces which have come down to our time.

The coin possessed by the nuns of the Order of the Visitation at Aix is mentioned only by Collin de Plancy. I have been unable to discover an allusion to it in any other work.

Florence had two of the pieces. One was in the Church of the Annunciation; of this Richa says: "There is here one of the denarii of Judas, similar to that in the Church of the Holy Cross." If we consult the Catalogue of Relics in the latter church, we read: "Gift of Cosmo, father of his country, a reliquary containing bones of Sts. Cosma and Damian, together with a coin which the said Cosmo obtained from the Greek Patriarch when present at the Council in Florence, and which is said to be one of the thirty pieces of silver of the traitor Judas; but concerning this we suspend judgment, since the coin is neither Hebrew nor Roman."

Rayssius contents himself by merely mentioning, without description, a penny of Judas in the Abbey of Heverlé, near Louvain: "The Celestine fathers of Heverlé near Louvain, have one of the thirty pieces of silver for which our Saviour Jesus Christ was sold by the perfidious traitor Judas Iscariot."

But Sanderus is more explicit; he says: "Among other relics two coins are shown here. One is from the number of those for which our Saviour was sold, of the size of a 'bacio,' says Abraham Golnitz, but the weight of half an 'imperial,' but I say, the weight of fifteen Belgian 'ases.'" On one side is a human head, on the other a flower, with the epigraph ΡΟΔΙΟΝ perhaps because such money struck in silver on the island of Rhodes was in daily and commercial use at Jerusalem. ΡΟΔΟΣ is the name of the island among the Greeks and also signifies a rose."

We labor under no uncertainty when we speak of the denier at Malta. Budeus gives particulars which enable us to identify the pieces which in his time were held to be the money of Judas. They were coins of Rhodes, and such were also the coins in the Church of the Holy Cross of Jerusalem at Rome (which still exist), those of St. John of the Lateran and the Temple at Paris, of the Knights of Malta and of Oviedo, of which Budeus and Antonio Augustin have given us engravings and which Morand describes.

¹ The translator has been unable to identify the *as* was perhaps a farthing. medieval coins to which allusion is here made; the

We find in Barclay V. Head's "Historia Numorum" the materials needed to identify these pieces; and since he shows us that the head of the Colossus of Rhodes without rays, having a rose on the reverse but no inscription, dates from B. C. 400 to 304, while the pieces with radiant head, and on the reverse a rose surmounted by pearls (or dots) below the legend ΡΟΔΙΟΝ, range from B. C. 304 to 168, we are able to say that the penny of Judas which belonged to the Knights of Malta, and was engraved by Budeus, was struck at Rhodes between the years 400 and 304 before the Christian era.

This coin at Malta was well known about the close of the sixteenth century. Antoine Cressin, who, as Prior of the Order from 1556 to 1584, held it in charge, had established the custom of distributing impressions of this coin taken in wax, and plated with a thin leaf of silver or gold, which he disposed of to pilgrims, who carried them about their person.

Yepes, in his "General Chronicles of the Order of Saint Benedict," cites a reference to one of these Judas pennies in an inventory of the Abbey of Montserrat, in Catalonia: "The most prominent relics are a small piece of the purple robe with which the soldiers in mockery vested the Son of God, a piece of the white robe which Herod caused to be given Him as a fool,¹ one of the pieces of money presented to the traitor Judas as the price of his treason, a point of the crown of thorns, etc."

Morales, in his visit to the *Camara Santa* of Oviedo, found one of these Judas pieces among its relics; he seems to have had but little faith in it, for he says:—"And a denarius, one of those for which our Redeemer was sold, but which has nothing about it worthy of description here; its general appearance is like that of money in circulation in various places; it is of uncertain origin, and has little to support its claim, for the Jews at no time had a coinage except that of their Roman masters, which circulated among them. This is shown by the answer to the Saviour's question, 'Whose is this image?' 'Caesar's.' . . . These relics have nothing but the testimony of tradition and antiquity to sustain them." He adds that the pieces of Judas which he has seen are only coins of Rhodes, similar to those engraved in Antonio Augustin's "Dialogues on Medals."

We have already mentioned the Judas piece at Malta, and of the two Judas pennies at Paris, one belonged to a commandery of the Knights of Malta in that city, and was preserved in the Church of St. John Lateran. Naturally this piece was very similar to that at Malta. Budeus gives an engraving, and describes it thus:—"As to the thirty pieces of silver, the price offered by the Jews, for which that most wicked Judas undertook to carry out his treachery, I judge they were not thirty denarii (pennies), because I find them always called silver pieces, nowhere denarii,—that is, in Greek, *argyria*, not *denaria*. I know that, to-day, in the Church of St. John Lateran

¹ "Comme à un fol," alluding to the revels of folly, recently described in the *Journal*. — ED.

in Paris, there is shown a silver piece which is said to be one of those thirty which Judas threw down in the Temple, having a different device from the Roman denarii; for it bears the effigy of a man, not in profile and showing the cheek, as is usual on Roman coins, but the whole face, turned to the front (i. e. facing), and on the reverse a flower, with nothing to show whence it came."

As to the piece preserved by the "Temple" at Paris, this was, according to Morand, "A coin of Rhodes, with the head of the Colossus, and on the reverse a rose and a thunder-bolt, a Δ the mark of the coiner, and the word $\text{PO}\Delta\text{ION}$."

From the list of gifts presented to the Church of Notre Dame, at Puy, Otto de Gissei cites the following:—"One of the thirty pieces of money for which our Lord was sold, left to the ancestors of the barony of Agrain by a virtuous lady of that family, which piece she had received from her son, who was in the service of the Grand Turk, and which had a great value as a solace for women in the perils of child-birth."

At Rome the piece belonging to the Church of the Holy Cross of Jerusalem is the only one of these Rhodian coins still regarded as a sacred relic, which has come down to our time. This is preserved in a little reliquary of the fifteenth century, the gift of Cardinal Carvajal. It is a well-known fact that there were two cardinals who bore the name of Carvajal, and in connection with their title that of the Church of the Holy Cross—Giovanni, who died in 1469, and Bernardin, who died in 1523, Cardinal Bishop of Ostia; and as Besozzi, in his history of this Church of the Holy Cross, has nothing to say of the penny otherwise than that it was among the sacred relics belonging to that church, we can hardly hesitate to attribute the gift to Cardinal Bernardin, who was a distinguished benefactor of this parish, and who, in spite of the fact of his new dignities as Cardinal, transferred himself to the Church at Tusculum in 1507, to Palestrina in 1508, to Sabine in 1509, and to Ostia in 1521, yet throughout his life preserved the title of Cardinal of the Church of the Holy Cross. But, if he presented this relic, it was presumably while he was the actual incumbent of that basilica, probably from 1495, the year he left Carthage, until 1507, the year of his transfer to Tusculum; and there is nothing about the little monument which conflicts with this theory. As to the piece itself, the head on the obverse is radiated, and the reverse has the word $\text{PO}\Delta\text{ION}$.

Passing to the piece once belonging to the Order of the Visitation—"the penny of St. Dennis"—we know it only by the passage in Collin de Plancy's "Dictionary of Relics," Vol. II, p. 84. Felibien, in his History of the Abbey, makes no mention of it.

The Judas piece in the Cathedral at Sens is still held as a treasure. We cannot do better than copy from the work of M. l'Abbe Chartraire, "Inven-

tory of the Treasures of the Primatial Church at Sens," the description of the medal which interests us. It is thus catalogued in the inventory of 1464 : "A little coffer of silver, not gilded, in which is one of the thirty pieces for which our Lord was sold, inclosed in a square box of silver, . . . the said box with its contents was the gift of Mme. de la Borde" (probably, says M. Mely in a note, Isabelle of Savoy, mother of the Archbishop of Sens at that period). M. Chartraire adds that the piece in question was a coin of the Sultan Khalil (1290-1293). It is a clipped silver dirhem, having on the obverse the legend "There is no God but God ; Mohammed is the prophet of God, who has sent him with His guidance and the true faith, which shall triumph over every other religion." (Koran, ix : 33.) On the reverse, "The Sultan Malek el Achraf, Salah ad din, the sustainer of the Mohammedan faith, the reviver of the Abbaside dynasty, Khalil, the son of Kalaoun."

According to Sauval, the Judas piece at Vincennes was also a coin of Rhodes. He says : "The money of Judas which they show at Vincennes, at the Church of St. John Lateran and at the Temple, Paris,—or rather the silver pieces among the treasures of the Temple, St. John Lateran, and Vincennes,—were certainly struck at Rhodes ; but as to their being the very pieces which the unhappy Judas received as a reward for his betrayal, that is a fanciful tale, the origin of which is unknown."

There still remains a Judas piece which formerly belonged to some church, but whose whereabouts is now unknown ; yet its identification is nevertheless absolutely certain. It is a coin of Syracuse, described in the Catalogue of Greek Coins, by M. Feuardent, in 1862, under No. 1769 : "Octodrachm of Syracuse, encased in a circle of gold, considered to be a relic, with the words, in Gothic characters, '*Quia precium sanguinis est*,'" (Because it is the price of blood). M. Adrien Blanchet would like me to regard this as an amulet piece ; but the legend, which is the closing portion of the verse in the Gospel of St. Matthew alluding to the thirty pieces of silver which Judas brought back and threw upon the Temple floor, "*Non licet mittere in Corbonam, quia pretium sanguinis est*" (It is not lawful to put them into the treasury, because it is the price of blood,—St. Matt. xxvii : 6), does not permit the least doubt as to the identification which we propose. Unfortunately M. Feuardent does not know who purchased the piece, and up to the present time we have been unable to find any further trace of it.

These are the sixteen pieces which, in medieval times, were regarded as being a part of the price of blood, received by Judas. In summing up the various coins described in this paper, we are able to classify them thus :—The one at Aix, the two pieces at Florence, and those at Montserrat, at Puy and at St. Dennis, are unknown coins. Those of Heverlé, of Malta, of Oviedo, the two at Paris, the two at Rome, and that at Vincennes, are coins of Rhodes, with or without rays, and with or without the legend ΠΟΔΙΟΝ.

(M. Mely makes the happy suggestion in a note that the selection of the coins of Rhodes may perhaps be explained by the resemblance of the name of the island to that of the Tetrarch Herod.) The piece at Sens is an Arab coin. Finally we have a coin of Syracuse, the ownership of which is unknown.

ANCIENT AMULETS.

THE use of medallic amulets in the middle ages as a protection against danger of every kind is well known. The traveller bore one to protect himself against thieves and robbers; the soldier as a safeguard in battle; the religious devotee to shield himself against sickness or the assaults of spiritual foes; and the mother concealed one in the garments of her child to avert the malefic influences to which it might be exposed. The more abstruse the emblems borne upon the medal, the more potent the charm. The alchemist was induced to draw his mystic devices, adorned with symbols of the planets and occult figures, and these were placed upon medals which were sold to the multitude, whose respect for, or dread of, his wondrous power made a ready market for the piece; and the wandering friar found a warmer welcome if he could supply the superstitious cottager with a medal which would protect his crops from drought, or his cattle from disease by the motto engraved upon it, or the intercession of the saint whose image it bore.

The designs on these pieces have been frequently discussed, and their origin traced to a remote antiquity. Many examples of their mysterious power are given in monastic legends. The coins attributed to St. Helena, the mother of Constantine, were considered to be specially efficacious against epilepsy, and when one of these could not be obtained, a coin which bore a cross was an acceptable substitute. Some have thought that the contorniates were really amulets, intended to bring good luck to one party or group of contestants in the amphitheatre, and corresponding damage to their opponents.

The word seems to have an oriental origin. Pliny mentions the *amuletum* as used in his time, though its source was unknown. Among the Egyptians it was common to wear a necklace composed of oblong tablets which bore an eye from which fell drops of water, possibly rays, proceeding downward to the edge; and not many years ago an enterprising jeweller revived the fashion and struck "oudjahs," as they were called, which copied the ancient device of thirty centuries or more ago. The Greeks had their *phylacteria*,—the word conveying the idea of guardianship. Not very long ago Father Delattre is reported to have found at Carthage an ancient medal, doubtless an amulet, which bore upon the obverse an angel on horseback, facing to the left, with a halo about his head and holding a cross in his right

hand ; “ at the sign of triumph ” a demon is put to flight ; the foul fiend has the face of a man, his head surmounted by four points, possibly horns, and his arms hang powerless by his side ; the legend or inscription is

+ΦΕΥΓΕ ΜΕΜΙCΙΜΕΝΙ ΔΙΟΚΙ CΕ Ο ΑΓΓΕΛΟC ΑΡ[ΧΑΦ]

— which is translated : Flee, detested one ! The angel Archaph is pursuing thee. On the reverse in the field above is the bust of Christ, facing, with halo, between two angels standing, also facing, and with outstretched wings. Below is seen Solomon on horseback, galloping to the right ; the Jewish king is armed with a lance, with which he is piercing a demon in human form who lies helpless upon the ground. The epigraph is

+CΦΑΓΙC CΟΛΟΜΟΥΝΟC ΒΟΗΘΙ Ι VV Α  NO

Translated : “ Seal of Solomon protect ”—the last words illegible. The mighty rule of Solomon over the powers of darkness is the theme of many an Arabian tale.

In 1876 a curious oblong plate of lead was found in an amphora exhumed on the Quirinal at Rome. The plate had been tightly rolled up and deposited with the ashes of an incinerated body. It bore an inscription addressed to “ the holy angels and holy names,” begging them to incapacitate a certain charioteer of the Roman circus, Eucherius by name, so as to prevent him from winning certain races about to be held. A large part of the plate is filled with rude sketches of objects with asses’ heads, sometimes combined with serpents, and magical words often repeated, which have not been explained, with others recognized as anagrams of one of the epithets of Osiris, judge of the dead. It was probably of Gnostic origin, and dates from about A. D. 300. It was apparently engraved, but of the same general class with the medallion amulets above mentioned.

In the Year-book of the “ Vereins von Alterthumsfreunden im Rheinlande,” Vol. 103, pp. 123–153, is a valuable paper by Max Siebourg on Ancient Amulets, in which he discusses at some length a singular one found at Gellep in January, 1897. This was a square piece of very thin gold, or gold-leaf, with an inscription in Greek letters, and enclosed in a small cylindrical box of gold. The lines which enclose the inscription are supposed to imitate roughly the façade of a temple. On the architrave from left to right are the seven Greek vowels, representing the seven divinities of the planets. The letters below are arranged in nine columns, to be read from the top down. Some of the words are quite unintelligible, but the names, written in Greek, of the Phenician Baal, the Hebrew Jehovah, Sothis and Phra, Egyptian deities, are easily read. The inscription contains nothing but names of deities, and was not intended for a specific purpose but as a general preventive of evil. This is not later than the third century of the Christian era.

It was found in a grave, and with it was a crescent-shaped ornament of gold, also probably used as a charm.

From the Arabs, and perhaps from earlier observers of the heavenly bodies, the astrological amulet, or more correctly the talisman (a word said to be derived from *τέλεσμα*, i. e., the accomplishing or bringing to perfection by a mystery or initiation), spread into the Western world, according to some authorities. The talismanic medals bore a figure representing two planets in conjunction, or a star at its culmination, when its power for good was supposed to be greatest. There is a historic talisman of which I find an account, called the "Lee-penny," a heart-shaped, dark-red jewel, set in a shilling of Edward I, supposed to have been obtained in Spain by Sir Simon Lockhart, who set out with Sir James Douglas to bear the heart of Bruce to the Holy Land, and so late as 1824 this talisman was used to charm water with which to cure cattle that had been bitten by a mad dog.

It seems highly probable that the amulets of the Chinese, which we believe are invariably medallic, being struck or cast, are among the most ancient pieces of this class, although it is difficult to fix their exact age. Quite a number of these have appeared in recent New York sales, and attracted considerable attention from those who collect occult pieces. Among them we find one which bears a tortoise, snake, and the seven stars of the "Great Bear," arranged in dipper-form, and on the reverse a prayer for "Blessing, honor, and long life." Others contain invocations for domestic happiness, wealth, children, success in the scholarship contests, etc., and there is also a class used for purposes of divination by fortune-tellers, sometimes called nativity medals. A favorite prayer was "May you have blessings like the ocean and long life like a mountain." Other nativity amulets bear twelve animals, which by some authorities are held to be symbols of the Chinese Zodiac; others claim that they represent the twelve divisions of the day, which is divided by Chinese astrologers into periods of two hours each, emblematically represented by the rat, cow, tiger, rabbit, dragon, etc., and which in oriental fortune-telling seem to correspond quite closely to the astrological "Houses" of the West. Dragons and tigers are favorite devices on all of these pieces: the tiger is said to signify the early morning hours from three to five, and the dragon those from seven to nine. A very curious amulet designed to keep off evil spirits bears on the obverse "Mt. devil" on the right, and "Thunder queen" on the left, with a long inscription or prayer, which is translated "May thunder strike devils, bring good spirits, and kill evil, drive away sickness and ever protect health; we respectfully wait upon the 'Old Ruler above' to issue this decree quickly." The reverse has eight diagrams, but how these were used is not known. This piece is size 4¹ American scale, and its invocation certainly covers very broad ground!

In the early days of Christianity amulets continued to be held in repute; on these the word ΙΧΘΥΣ (a fish) was placed, occasionally with the device of a fish, the letters being the initials of the Greek words for Jesus Christ, Son of God, Saviour. The practice became so common that in the fourth century the clergy were interdicted from making or selling them, on pain of being deprived of their orders. In the time of Pope Gregory II, the wearing of amulets was solemnly condemned by the Church, but the custom still lingers, and there are many people to-day who cherish their lucky pennies as among their most precious possessions. For some of the preceding descriptions I am indebted to the Journal of the American Archaeological Society.

W. C.

A SOUTH AMERICAN QUADRINGENTESIMAL MEDAL.

THE interest in the Fourth Centennial of the Discovery of the American Continent culminated, so far as the people of the United States were concerned, in the grand celebration at Chicago in 1892 and 1893; and American collectors well recall the large accessions to their cabinets which seemed to be required, in consequence of the world-wide enthusiasm which that anniversary evoked, and the equally general desire that it should have fitting commemoration. But the years which followed 1492 were eventful ones in the annals of geographical research, and were distinguished by the boldest flights of the spirit of discovery. The ocean had lost its terrors. To say nothing of the voyages to the Indies in a different direction from those which Columbus planned, we find his companions returning to the western continent to search for the route which the great Admiral had sought in vain; and before the century closed, the southern American continent had been found and made known to Europe.

It is just four hundred years since this discovery, and M. Julius Meili, of Zurich, Switzerland, a corresponding member of the Historic-Geographical Institute of Brazil, in Rio Janeiro, has placed American collectors under renewed obligations, by causing a medal to be struck which commemorates this important historical event. The interest which M. Meili has taken in the numismatic history of South America, and especially in that of our great sister republic, Brazil, has been admirably manifested by numerous valuable and exhaustive contributions to this department of science — and notably in "*Das Brasilianische Geldwesen, 1645–1822*," a work of upwards of 350 pages, published in 1897, which contained full descriptions as well as many photo-gravures illustrating the text, largely taken from specimens in his own cabinet. This was a fitting supplement to his previous work, "*Die auf das Kaiserreich Brasilien bezueglichen Medaillen*," (Medals of the Brazilian Empire) covering the period from 1822 to 1889; the two together make a very complete history

of the whole subject, and carry back the medallic monuments of Brazil, as well as its coins, to the earliest times of their mintage. These two volumes, like others from his pen which have been noticed in the *Journal* in the past, give very minute and careful descriptions, with excellent engravings, not merely of the coins and medals but also of the Decorations and Orders founded by Brazilian rulers.

The medal which M. Meili has caused to be struck to commemorate the fourth centennial of the discovery of the country in whose numismatic records he has taken so great an interest, bears on the obverse a portrait of Cabral; he is depicted in the armor of the period, with a sort of open helmet or morion upon his head, vizorless, and showing him nearly facing, but turned slightly to the observer's right; his beard flows down upon his corselet; over his left shoulder is a cloak, the edge of which is held by the fingers of his right hand, which rests upon the hilt of his sword, the arm flexed across the body; near the edge of the medal, in very small letters incused upon the cloak, is the name of the artist, HANS FREI BALE. Legend, PEDRO ALVARES CABRAL, DESCOBRIDOR DO BRAZIL (Pedro Alvares Cabral, Discoverer of Brazil), the top of the helmet separating the name from the title. Reverse, Four devices, showing the arms of Brazil at various periods; at the bottom are those of Portugal (Colonial period), which are five small inescutcheons, one in chief, three in fess, and one in base, each bearing five bezants, two, one and two, all in a bordure charged with seven castles; this has no tinctures; the shield is surmounted by the royal crown of the kingdom: on the left is 1500 and on the right 1900, with a short line under each date; on the left, slightly inclined, the top to the left, are the arms of the kingdom of Brazil, which are similar to those of Portugal, but the field and border is gules; these surmount a globe with the meridional lines and the band of the ecliptic, all within a wreath of olive, and the royal crown above: on the right, the arms of the empire of Brazil, which are vert (green), a globe as before, but without the Portuguese arms surmounting it; the globe itself surmounts a cross potent patee, and is surrounded by a circle argent, bearing nineteen small mullets, the shield being surmounted by the imperial crown of Brazil, and placed within an open wreath of laurel on the right and olive on the left, the branches crossed and tied in base; over the arms of the kingdom is 1816, the date of its establishment, and over those of the empire, 1822, date of change to that form of government; between these, and slightly above them, are the present arms of Brazil, a star of five points, having on its centre a circle filled with stars as on the imperial arms, its centre azure, charged with the stars of the Southern Cross; between the two lower points of the star is the hilt and a portion of the blade of a sword, erect; the star is placed upon a wreath of olive and laurel, the leaves showing between the points; at the bottom, crossing the hilt, is a folded scroll, on the upper portion of which are the

words, ESTADOS UNIDOS DO BRAZIL (United States of Brazil); on the fold below at the left, 15 DE NOVEMBRO, and on the fold at the right, DE 1889 (date of independence). At the top, or rather over the upper point of the star, is the date, slightly curving, 1889. A ribbon scroll above has upon its centre, AO POVO LUSO-BRAZILEIRO (To the Lusitanian-Brazilian people; Lusitania being the ancient name of Portugal, and the early settlers being largely from that country). On the left end, beneath, *O. e D.*, and on the right end, *Ful Meili*, these last in script letters. Legend, on the lower edge, PORTO SECURO DA ILHA DA VERACRUZ 3 DE MAYO (the name of the place where the landing was made, and date thereof according to some authorities; others place it a week earlier). The medal is of yellow bronze, and size 36, American scale.

The discovery of Brazil was due to what may be called a fortunate accident. Pedro Alvarez Cabral, who is commemorated on the medal above described, was a descendant of an old Portuguese family, whose name is sometimes given as Cabrera, and was born about 1460. After the discoveries made in India, under the reign of King John II, by the expedition under Vasco da Gama, Manoel the Fortunate, who succeeded John in the autumn of 1495, determined to enlarge the dominion of his kingdom in the East, and despatched a new expedition thither; he collected a squadron of thirteen vessels, carrying some 1200 men, and sent them out to the East Indies to found new settlements, placing Cabral in command. The fleet sailed from Lisbon on the ninth of March, 1500, but, in the endeavor to get far enough westward to avoid the calms on the African coast, it fell into the South Atlantic current and was carried to the shore of Brazil, previously an unknown land, though Vincent Pinzon, one of the two of that family who accompanied Columbus, had conducted an expedition to the northern part of South America several months earlier, reaching a part of what was later called Brazil, in January, 1500, according to some authorities.

Cabral took possession of the new discovery in the name of the Crown, with the usual ceremonies, and "expanded" the realm of Manoel, calling the country *Terra da Santa Cruz*. He sent home one of his vessels to carry the news to the king, and then proceeded on his voyage. The prognostics of those who deemed the expedition an unlucky one because of the number of its vessels—thirteen, forebodings which had not been overcome by his title of the "Fortunate," by which Manoel is often mentioned, though better known perhaps as "The Great,"—seemed to be verified after the squadron had sailed away from the new possessions. A month after Cabral left the Brazilian coast, steering for the Cape of Good Hope, four of his vessels foundered with all on board, including among the lost the famous Bartolomeo Diaz, who was the first of modern sailors to round the Cape of Good Hope, which he had reached in 1486 or '87, while on his way to find the mystical land of Prester John. Misfortune still followed the leader, and not long after-

ward three more of his vessels were lost, so that he was forced to land on Mozambique. This island had been previously discovered by Vasco da Gama, but the first clear account of it is given by Cabral.

The voyager must have been of a stout heart, for, in spite of his reverses and the loss of more than half his fleet, now reduced to five sail, he continued onward so soon as the necessary rest for his men and repairs on his ships had renewed his strength; the expedition finally reached Calicut, on the coast of Malabar, without further mishap, and there he founded his colony, landing forty men to establish a factory at that point. The native rulers had been awed by the capture and sack of the town by Da Gama a year or two before, and Cabral had little trouble in making treaties with them, and these were the first commercial treaties ever made between the kingdom of Portugal and the East Indies. Not long after this he sailed homewards, with a large amount of booty, and arrived at Lisbon July 31, 1501. Here we lose sight of him. No further mention of his name has been found. It has been conjectured that he returned to Calicut when Da Gama went thither to avenge the attack on the Portuguese colony, for the natives broke their treaties and nearly destroyed the colony after Cabral's departure. Others think the loss of his fleet brought him under royal displeasure, and he was kept at home. But what was the fact, or whether he died in Portugal soon after his return, seems to be unknown. The latter supposition is perhaps more probable; for a man of his energetic spirit, undaunted by disaster and determined to carry out the duty which had been assigned to him, could hardly have disappeared so completely from history unless by an early death.

AN ANDEAN MEDAL.

By SAMUEL GARMAN.

THE following paper was read by its author some time since before the Essex Institute of Salem, Mass. We have been requested to place it before the readers of the *Journal*, in the hope that it may be seen by some one who can give light on the piece it describes.—EDS.

THE piece of silver described below was obtained by a friend of the writer in the interior of Peru, from a native who claimed to have taken it, in the neighborhood of Cuzco, from the mouth of a mummy. Its peculiar design and the workmanship make it an object of curiosity to those interested in what pertains to the early Peruvians. This notice is given it in the hope that it may prove of some account, in connection with other ornamentation, in researches concerning the metal workers of the lands of the Incas. My friend saw no reason to doubt the story of the man from whom he got it. For myself, I can only vouch for my friend, the description, and the sketches. (See Bulletin of the Essex Institute, Vol. XX.) The latter were made by pressing the disk against damp paper on which the points in relief were afterward traced in ink.

The medal is a nearly round silver disk an inch and one-sixteenth in diameter, and not far from one-twenty-fifth of an inch in thickness. On the edge it is smooth

though rather uneven, being in some places slightly rounded, and in others more sharp or angular. Foldings in the metal, such as would be produced by hammering, appear here and there on the surface. The faces are not quite true planes, and the curves in outline, as in sculptures, are not quite regular but nearly so. On the face the ornamentation is all excavated or depressed. The other side has the lines incised, while the raised portions are caused by the depressions on the front. These are represented by dots in the sketch. Except in case of the concavities of the face and the convexities of the back, which were formed by the same strokes, each line or mark on either side was independently engraved.

The most ornate side, the face or front, has a shallow, round depression in the centre, circumscribed by a circle an eighth of an inch in diameter. Around the circle there are four semicircles, arranged so as to remotely resemble the petals of a flower, and within each there are four or five short lines extending outward from the circle. Outside of these semicircles there is a second circle, nearly three-eighths of an inch in diameter, around which are placed fourteen elongate depressions, separated and enclosed by lines that curve around the outer and larger end of each. A larger circle fifteen-sixteenths of an inch across is cut near the edge; at the inside of this there are twenty-seven subequal, subround depressions, each of them enclosed by a curved line. Radiating from the large circle to the edge of the disk there is a border formed of one hundred and ten short lines. Each of the lines in this milling was made in part by a tool having a comparatively broad edge, and its excavation was then continued to the margin by a narrower implement.

Turning to the back we find the convexities produced in forming the depressions of the front to be very noticeable, and to determine the design. A small circle is not introduced in the centre; the flower-like figure is absent. The inner circle on this side is a trifle more than three-eighths of an inch in diameter. About the inner side of it there is a series of twelve small, more or less irregular semicircles, and from its outer side fourteen elongate convexities radiate. The circle near the edge is a little more than seven-eighths of an inch in diameter; like its counterpart on the face, it has twenty-seven semicircles at its inner side, and from the outer the short lines of the milling, one hundred and sixteen in number, extend to the margin. In this border the lines were not made with the tool used on the front; they are somewhat crescent-shaped, deeper along the shorter edge. [The semicircles near the edge, or borders, both on obverse and reverse, make the design heraldically known as an engrailed border. — EDS.]

The two holes that disfigure the piece were made after its engraving was completed, otherwise they would not have interfered so much with the design. The smaller, near the centre, appears to have been made some time before the other; its burr, on each side, was hammered down flat, while that of the larger and later was left prominent, as would hardly have been the case if the larger had been made first, or even if both had been made by the same hand. These holes were formed by some tapering instrument worked from both sides, the utensils throwing up a rim on each and leaving the hole wider at each surface. Neither of the perforations is quite round. Their purpose must have been for attachment. Dissatisfaction with the smaller, so near the middle of the disk, probably furnished a reason for the existence of the larger.

Differences in shapes and depths, and occasional evidence of slips of the graver in cutting, prove that each line and each depression was made separately. To make

the concavities, the metal was driven down upon a hard but yielding material, as silver, lead, or perhaps hard wood, by an implement with a blunt, rounded extremity.

We look in vain for evidence of indecision in the design. Spaces or areas are subequal and similar in outline. The workman had just room enough for his last strokes,—neither too much nor too little. He must have marked out the pattern before engraving; possibly had done his experimenting on other pieces. The only points at which space is left over, or where crowding occurs, are in the border; and there the changes in the inclination of the lines indicate haste or carelessness rather than uncertainty.

The work is of the nature of that done by persons having too much leisure, who make something in order to pass the time. It should be placed with the peculiar furniture, strange ornaments and wonderful puzzles wrought by soldiers, sailors, convicts and others, while at a loss for something to do. This is a class of productions not without importance in art evolution; since it is no doubt true that, under conditions in some respects similar, in hours of leisure without pressure from taskmaster or prospect of reward, restless fingers among the aborigines have brought into existence a great deal of what the man of earlier times and ruder appliances possessed of the ornamental in art. The object of this note being simply to bring the medal to the notice of students interested in such matters, considerations of significance and antiquity are left to them.

THE U. S. WASHINGTON-LAFAYETTE DOLLAR OF 1900.

By EDMUND JANES CLEVELAND.

Editors of the Journal:—

The "Special" of The Lafayette Memorial Commission, Chicago, Jan. 1, 1900, announces:—

The Lafayette Dollars (fifty thousand in number) authorized by Congress in aid of the Lafayette Monument, to be erected in Paris in the name of the American school youth, are now in the hands of the Commission and ready for distribution. . . . The price of the coins is \$2 each. It is the purpose of the Commission to distribute these dollars as generally as possible, but orders for as many as 500 will be filled until the first 40,000 are disposed of, 15,000 having been already ordered and paid for in advance.

The description of the piece is as follows:—

Obverse. Undraped busts of Washington and Lafayette, jugata, to right (that of Washington, nearest the observer, is evidently after *Houdon*), encircled by the Legend, ★ UNITED • STATES • OF • AMERICA ★ above, LAFAYETTE • DOLLAR below.

Reverse. View of the equestrian statue used for the monument of Lafayette, left; the general, in military costume, holds in his right hand, uplifted, a sword, which he grasps below the hilt, which is held upward; the statue is encircled by the Legend, ★ ERECTED • BY • THE • YOUTH • OF • THE • UNITED • STATES • IN • HONOR • OF • GEN • LAFAYETTE ★ above; a palm branch pointing nearly horizontally, the end of which slightly overlaps the ground below the horse; PARIS ★ 1900 below, in exergue. Rims and edges milled. Silver, size 24, 38 mm.

HARTFORD, CONN., *January, 1900.*

THE STUDY OF ANCIENT MONUMENTS AIDED BY NUMISMATICS.

THE eminent numismatist, M. E. Babelon, at a congress of the learned Societies of the Sorbonne, held in connection with various bodies representing the fine arts, read a paper on the usefulness of coins in the study of ancient monuments, showing the light which they give in the departments of architecture and sculpture. Some extracts from this paper have been printed in the *American Journal of Archaeology*; we should be glad if our limits permitted us to present this most valuable discussion in full, to our readers. Among other things he said :—

Ancient coins, beside being works of art in themselves, frequently preserve the image and remembrance of other works of art in the fields of sculpture and architecture. The first attempts of Greek sculpture, — crudely carved images of their deities, which were still preserved in the days of Pausanias in the most ancient sanctuaries of Greece, — these curious and barbarous images, we find reproduced upon coins. On those of Byzantium, Apollonia and Megara, we see the lengthened *cippus*, the earliest symbol of Apollo; on those of Perga and Iasos, Artemis appears like a doll loaded down with ornaments.

Then appear representatives of the different schools of sculpture. The earliest sculptor of the island of Aegina, Smilis, executed for the temple of Hera at Samos a statue which is exhibited on the coins of that island. A tetradrachm of Athens gives some idea of the famous statue of Apollo, erected at Delos by Tectaeus and Agelion. Other famous statues figure upon coins which supplement the descriptions by ancient authors, and enable us to restore and identify the remains of sculpture scattered in our museums. In like manner we find upon coins the most renowned works of Myron, Phidias, Praxiteles, and other eminent artists of antiquity. Assistance has been profitably invoked from coins for the restoration of the Venus of Melos, and when the fragment of the Victory of Samothrace came to the Museum of the Louvre, it was the beautiful tetradrachm of Demetrius Poliorcetes which gave scientific certainty to the restoration of this admirable monument, and established its date.

How many monuments of architecture could now be reconstructed only in a fanciful manner, were it not for the coins which reproduce them! Here we see the temple of Aphrodite at Paphos, with its great gateway, its enclosing wall and portico, and in the heart of the sanctuary the symbolic image of a goddess about which fluttered several doves; there we see the no less famous temple of Mt. Gerizim, rival to that of Jerusalem, to the ashes of which the Samaritans of to-day make their pious pilgrimages. Here is the round temple of Melicertes, at Corinth; that of Baal at Emissa; of Astarte at Byblos; of Venus at Eryx, upon a mountain the base of which is surrounded by a wall like that of a fortress; here again is a view of the Acropolis at Athens, with Athena Promachus and the grotto of Pan; a view of the ports of Side, of Corinth, of Ostia. All the monuments of Rome thus march before our eyes, the temples of Jupiter Capitolinus and of Concord, with their roofs covered with statues; the temples of Janus, of Vesta, of Venus, the Aemilian and Ulpian basilicas. On coins from Tarsus we see reproduced a strange monument called the tomb of Sardanapalus; from Antioch on the Menander, a gigantic bridge, whose piers are surmounted by statues; while on other coins we find theatres, baths, viaducts, triumphal arches, and fortresses.

In whatever direction we turn our eyes, we find a great panorama in which coins have gathered for our remembrance all these monuments which time and barbarism have destroyed. Take in hand the description of Greece, by Pausanias, and follow his journeys with the coins of each town;—you will see how his narrative becomes clearer and more animated; how these little images speak a more intelligible language than literary description of the most faithful and developed character.

Some of the Medals to which M. Babelon refers are illustrated in Donaldson's "Architectura Numismatica," published in London, in 1859, and which discussed by the aid of medals and coins the architectural features of many ancient temples and buildings. We mention among them the Temple of Melicertes at Corinth, those of Venus or Aphrodite at Eryx and Paphos, that of the Samaritans on Mt. Gerizim, the Ports of Ostia and Side, and perhaps others. — EDS.

ANOTHER ZONGOLICA PROCLAMATION PIECE.

Editors of the Journal:

I AM indebted to Mr. WM. S. APPLETON, of Boston, for the following note, descriptive of an additional issue in the Zongolica Proclamation pieces of Ferdinand VII, which completes the series (2, 4 and 8 Reals) struck in that city. This will properly become No. 16, following the 4 Reals mentioned on page 44 in the "Supplementary List of Spanish-American Proclamation Pieces," printed in the October *Journal*. Mr. Appleton writes:—

I have had in my collection for years the Eight Reals of the curious Songolica coinage, described in the *Journal* for October, page 43 and plate 4. It never occurred to me that it is a proclamation-piece, and I should be glad to know the authority for so classing it. The following is a description of it: Obv., VIVA . FERNANDO . VII . Y . AMERICA followed by a floral ornament; a strung bow with arrow pointing upwards. Rev. At top, SONGOLICA; at each side a floral ornament; at base, ? 112; a sword and branch of cactus crossed in saltire, the former uppermost, point upwards to left; above, in field, 8 R. Size 25, American scale, 40 mm. nearly.

In my descriptions of these pieces, in October last, I cited Mr. G. F. Ulex, of Hamburg, Germany, as my authority for the assignment proposed. He has been a close student of Spanish-American coins for many years, and I have the most entire confidence in his attribution. The piece itself seems to me to furnish sufficient evidence for its classification—much better, indeed, I may say, than that afforded by No. 7 (page 41), which was described from the Ramon Catalogue, but the attribution of which, however, has not been questioned to my knowledge.

BENJAMIN BETTS.

Brooklyn, N. Y., Jan'y 22, 1900.

We take this opportunity to note an error in the arrangement of the reverses of Numbers 5 and 12, which were transposed in printing the plate in our last number; this was discovered too late for correction at the time, but, as the descriptions were correctly given, probably the discrepancy between the text and plate was observed; the borders and style of execution of the two pieces would also indicate the error was in printing the plate, and not in the description in the text.—EDS.

MASONIC MEDALS.

[Continued from Vol. XXXIV, page 58.]

MCXX. Obverse, A negro standing, in what is perhaps intended as a working-man's dress, wearing a Masonic apron, and holding a gavel in his right hand. In the field in two lines, at the left 1784 | SEP. and on the right 1884 | 28. (Sept. 28 was the date as claimed, of foundation and of the Centennial); under his feet in small letters A. C. S. (probably die-cutter's initials.) The field is surrounded by a beaded circle, outside of which the legend • BOSTON SMITH • THOMAS SANDERSON • and at the bottom completing the circle, PRINCE HALL Reverse, Arms of the Grand Lodge of England (Modern), before the Union. Gules, on a chevron between three castles argent, a pair of compasses extended chevronwise. An ornamental scroll extends to the right and left from a skull, facing, on the top of the shield, on which the crest, a dove proper. Supporters, two beavers, proper. These beavers are drawn in the conventional style of the heraldry of the last century. Motto, on a ribbon, below, RELIEF AND TRUTH Two squares below the shield, one to the left resting by the angle on the long arm of the other; each square has its left arm longer than the right; the left hind foot of the dexter supporter rests on the long arm of the left square, and the sinister supporter has his right hind foot on the short arm of the right square, which rises perpendicularly. On a circle of dead finish, which surrounds a burnished field, is the legend THE SEAL OF THE GRAND LODGE OF MASONS. at the bottom, LONDON White metal, silvered, and probably other metals. The size is not far from 28.¹

MCXXI. Obverse, At the left Latomia facing and standing on a raised platform which is approached by three steps from a tessellated pavement; she holds in her left hand a sword, the point resting on the platform, and in her

¹ This is a Centennial of the Prince Hall Grand Lodge of (colored) Masons, having its Grand East in Boston, Mass. The standing figure is no doubt Prince Hall, to whom a charter was issued by the Grand Lodge of England, in 1784, for the "African Lodge" No. 429, on the current Registry. As it failed after a time to remit fees or dues to the English Grand Lodge, it appears to have been stricken from their rolls about the time of the Union, or perhaps a little earlier, though in 1811 it was No. 370. How long it was dormant, is not clear, but in 1827, or about the time of the "Morgan excitement," it declared itself "free and independent," erected itself into a Grand Lodge, issued Charters, and is the "Mother Lodge" of all the colored Lodges in the United States, having in the city of Boston at least four subordinate Lodges: in 1884 it celebrated its Centennial by a large and respectable procession through the streets of Boston, and ordered this Medal to be struck. This is not the place to enter upon a discussion of its claims to recognition, but while it has been acknowledged as a lawful body by some Grand Lodges abroad, though not by the Grand Lodge of England, from which as has been stated it emanated, a committee of the Massachusetts Grand Lodge after a careful inquiry, reported unfavorably on a petition for

its recognition, regarding it as a "clandestine body," so called, and it is so regarded by all, or nearly all Masonic bodies who have investigated its history. It is proper to state that this is not from political reasons or from prejudice on the ground of color, for colored men have been made Masons in one of the oldest and wealthiest Lodges in Boston, and the chair of Junior Warden in another Boston Lodge has been filled by a colored Brother, who by this position held a seat in the Grand Lodge of Massachusetts; colored Masons, raised in regular Lodges, visit without objection in white Lodges. It is greatly to be desired that some acceptable plan might be devised by which colored Masons in these Lodges can be "healed," and "they be admitted within the ample fold of American Masonry." It may be of interest to mention in this connection that a petition for a Charter from colored Masons of regular standing has more than once and in more than one Lodge in Boston, received favorable consideration. While on this subject it may further interest the reader to know that bodies of colored Masons conferring the Royal Arch and the Templar degrees, are working in a number of places, but from whence their powers were derived we are unable to say.

right, uplifted, a plumb line to which are attached a level, and the square and compasses enclosing G above an open book; at the top, just over her right hand, is the All-seeing eye in a radiant star of eight points; at the left is a large acacia sprig, having a spade and gavel crossed in saltire upon the stem. Legend, separated from the field by a circle, GRAND LODGE OF FREE AND ACCEPTED MASONS and completing the same, at the base, ★ MICHIGAN ★ Reverse, An inscription in nine lines, the first and last curving: TO COMMEMORATE | THE | SEMI-CENTENNIAL | ANNIVERSARY | GRAND LODGE F. & A. M. | MICHIGAN. | JANUARY 24 A L 5895 W^m H. PHILLIPS G. MASTER | — | J. S. CONOVER G. SEC. Tin and probable other metals.¹ Size 28.

MCXXII. Obverse, Clothed busts in jugata of Ephraim Kirby (first High Priest) and G. L. McCahan (High Priest in 1897) in profile to left; under the first, at the left, E. KIRBY and under the second G. L. M^cCAHAN in very small gothic or block letters, curving to the circle which surrounds the field. Legend, on a raised and dead-finish circle, GENERAL GRAND CHAPTER OF ROYAL ARCH MASONS U. S. A. and at the bottom completing the circle • CENTENNIAL • Reverse, Arms of the General Grand Chapter: Four squares gules, their outer angles united on the fess point, thus forming a cross, and quartering the field: 1, azure a lion rampant argent; 2, vert an ox proper; 3, gules a man vested, hands uplifted, proper; 4, argent an eagle displayed proper. Crest, The Ark of the Covenant, gules, with its rods, and surmounted by cherubim. Motto, on a ribbon, HOLINESS TO THE LORD Supporters, Two cherubim facing, one wing of each touching that of the other. Legend, on a raised circle, similar to that on the obverse, BOSTON OCT. 24. 1797 • HARTFORD JAN. 24. 1798 and below, completing the circle • BALTIMORE OCT. 18. 1897 • Bronze. Size 26.²

[To be continued.]

THE KAISER'S PALESTINE MEDALS.

THE visit of the Emperor William of Germany to the Holy Land, in the autumn of 1898, was made the occasion of striking souvenir pieces at Berlin to commemorate the event. Only about fifteen hundred in all were minted, and the demand for them by German collectors speedily exhausted the supply; so that we are told double and triple the value which they had when first they appeared is now offered for them. In Prussia they are known as the "Palestine-Blessing-coins," from the edge inscription which appears on them, PALESTINA-SEGENS-MUNZE—the last words meaning "Benediction or Blessing money," and referring more particularly to the consecration service of the Church in Jerusalem, on which occasion the Kaiser took a very promi-

¹ I am indebted to Bros. William Poillon, of New York, and Jefferson S. Conover, of Coldwater, Mich., for rubbings. The reverse inscription shows the occasion of striking.

² In the Lawrence collection. The legends sufficiently explain the piece. Ephraim Kirby, who married the daughter of Hon. Reinold Marvin, King's Attorney, of Litchfield, Conn., was a student at Yale

when the news of the Battle of Bunker Hill reached him. He at once left college and joined the Patriots, serving with distinguished bravery through the Revolution, and was repeatedly wounded. He was afterwards a prominent lawyer and Judge. See a sketch of his life and Masonic services in Centennial of St. Paul's Lodge, Litchfield, Conn., which still preserves his sword.

nent part, and made an address which attracted much attention in diplomatic circles abroad, and wonder, in view of German support rendered to the Sultan at a critical moment, as to just how much was implied in the hints of protection to Christians, especially German Protestants, which it contained, and whether any ulterior plans were half unveiled.

There were two reverses made for these pieces, but only a single obverse, and the following description is from impressions recently obtained for an American collector. The obverse of both is apparently from the same die, which bears the bust of the Emperor in profile to observer's left; he is in uniform, the figure extending to the edge of the medal; he wears the usual helmet, on the front of which is seen the double-headed or imperial eagle, and the strap passing under his chin is somewhat prominent. The legend is WILHELM II DEUTSCHER KAISER (William II, German Emperor). The spike of the helmet separates the T and S of DEUTSCHER.

The reverses commemorate the journey to Palestine and the consecration of the church in Jerusalem, as mentioned above. On the first appears the imperial yacht, "Hohenzollern," steaming directly towards the observer, its prow slightly to the right, showing the starboard side of the vessel. Legend, extending upward from the waves which reach to the edge on either side, S.M.Y. HOHENZOLLERN ORIENTREISE 1898 (Oriental voyage, 1898, of His Imperial Majesty's Yacht Hohenzollern.) The second reverse has a side view of the Protestant church-building in Jerusalem; its tall, square tower rises on the right, and a small dome surmounts the roof at the left, near the front. Legend, EIN WEIHUNG DER ERLOSERKIRCH and on the field, in two lines at the left of the tower, IN JERUSALEM (Consecration of the Church of the Saviour, in Jerusalem). In exergue, in a curving line, 31 OCTBR 1899 the date of the event commemorated.

L. H. L.

ENGLISH IDEAS IN FARTHING.

OUR cousins-across-the-sea, as of yore, believing an "ounce of prevention is worth a pound of cure," have lately pursued a novel course in coinage. It would seem that heretofore the benevolent, while exercising their prerogative of almoners to the street wayfarers—to whom their good-will found expression to the extent of a single farthing each,—were in the habit of diving into their pockets and selecting that diminutive coin from the shining handful extracted. The new farthings were so like a ten-shilling piece that there was great risk of the benefactor's "being out" involuntarily just 9s. 11d. 3 farthings on each impulse. So this year the farthings are blued, similar to a rifle barrel, in order to prevent confusing them with the half sovereigns (of gold), as we were informed by an official at the Bank of England, in September last. The type of all the coinage remains the same as for the years since 1887.

London stores still keep on sale the traditionary "good luck farthings." These are the ordinary farthings, having countersunk in their obverse a stone or gem of some kind—cat's-eye, blood-stone, emerald, and others. We have one from which a hole has been punched, 6½ mm. in diameter (the size of the countersunk stones); into the opening some one has inserted and fastened a metallic four-leaf shamrock, beautifully enamelled green. These farthings are offered to "the willing mind" as an infallible remedy against bad luck and Boers; they are worn as a watch-charm.

Hartford, Conn.

EDMUND JANES CLEVELAND.

A ZODIACAL CONTORNIATE.

Editors of the Journal:—

CONTORNIATES seldom if ever appear in American coin sales, and it is probable that there are very many of our collectors who know nothing about these curious pieces, concerning the purpose of which there have been so many and such various opinions. I think, therefore, that the description of one of them, which is quite different in some respects from the general character of medals usually classed as Contorniates, may be of interest; that it is such a piece is proved by the well-known "groove" upon it.

The obverse has a laureated bust of Trajan to right, showing a slight portion of his paludamentum, or military cloak, and the legend *DIVO TRAIANO AVGVSTO*. (To the divine Trajan, Augustus).

On the reverse there is shown a bearded man seated on a chair to the right; he wears a short vestment; his hair is much dishevelled over the forehead, and he is contemplating a shield having on its centre a circle containing two heads, *vis-a-vis*; the circle is surrounded by the twelve signs of the Zodiac; the shield is supported on a sort of tripod, or altar, which stands before him. In the field at his right is an object which may be a parazonium, or short sword, with its baldric, and above, at the left, is a small figure of Pallas, helmed, holding a spear and resting on her buckler. There is no legend. The figure on the reverse may be intended to represent some popular gladiator, and perhaps the shield, with its astronomic devices, indicates the mystical influences which were invoked in his behalf by his supporters; this, however, is mere conjecture.

H. P. C.

DESTRUCTION OF THE DIES OF 1899.

THE dies used for striking United States coins in 1899 were collected from the various mints in different parts of the country and brought to the Philadelphia Mint in December last, where the usual ceremony of destroying them began on Tuesday, 2 January. It was the custom in the early days of the Mint to sell, at the close of the year, the dies which by lapse of time had passed their usefulness, to those who cared to bid for them as curiosities; and among the possessions of the late Mr. Mickley, we have been told, were some of those of early date, which he had obtained by one of the Government sales. Others are reported to have been sold or passed into the hands of less scrupulous purchasers than that well-known antiquary; and occasionally restrikes were taken from them,—a proceeding which apparently had not occurred to the authorities when in the infancy of our coinage some unknown clerk in the Treasury Department is supposed to have sent the order to sell—for no one seems to know just how that practice originated.

How useful some of these discarded dies might be to counterfeiters was evident when these restrikes came to notice; how very useful the dollar dies might be to-day, at the present market price of silver, is equally evident,—could they be used without detection; and it would puzzle Mr. Bryan's friends to show how the dear *public* would lose anything if some "silver baron" should amuse himself by coining pieces of equal fineness with those of Government issue, from its discarded dies. The law forbids it, of course, but why should the law interfere to prevent a man from making a profit out

of those foolish people who insist that silver is not "as good as gold"? The Government *can* say it *is*, and to a certain extent it *does* say so to-day! It is even hinted that such a proceeding as this surreptitious coinage is going on secretly at this moment, and that there is many a dollar as fine or finer than any that ever came from the National Treasury, but bearing the same device with the national coinage, equally well executed, in circulation to-day. Of course this is a fraud on the Government, which loses the seigniorage, and it was to prevent such practices that the law was passed. The officers in charge of these dies are held to a very strict accountability. Every die is registered when received, and the Treasury Department requires all parties who have to deal with them to conform to extremely rigid rules.

The exact number made in 1899 has not been given to the public, though, no doubt, the books of the Philadelphia Mint, where all were prepared, tell the story. Something of their number can be guessed from the figures showing what and how many were used in that city in 1899. For double eagles, 21 obverse and 16 reverse dies were employed; for eagles, 20 obverse, 21 reverse; for half eagles, 9 obverse and 10 reverse; for the quarter eagles, one of each: the silver, though a harder metal, seems to have required a smaller number — 13 obverse and 12 reverse dies for dollars, 15 of each for half dollars, 44 dies in all for the small silver, and 200 for the cents. At other Mints nearly as many were used.

In the basement of the old stone building which stands on the Mint premises, facing Chestnut Street, is the smithy or blacksmith shop of the Mint. Here nearly 1500 of the condemned dies — condemned either because of their date or because their condition had caused them to be rejected — were brought together, and at the appointed time the officers, among them the Superintendent, the Chief Assayer and the Chief Blacksmith with his assistants, began the work of destruction.

A few at a time they were placed in the forge, heated to redness to remove their temper, and then they were withdrawn and placed upon the anvil, where a few heavy blows, effectively placed, reduced them to old metal, fit only to be melted up. So many were to be cancelled this year that it was thought a day would hardly suffice to complete the labor.

OBITUARY.

RAYMOND CONSTANTINE SERRURE.

IN the last number of the *Journal* announcement was made of the sudden death of the well-known numismatist, M. RAYMOND SERRURE, who was the editor of the *Bulletin de Numismatique*, published at Brussels, and one of the editors of the *Gazette Numismatique*, of Paris. M. Serrure was one of a family well known to numismatists. His father, the lamented C. A. Serrure, who deceased in Brussels in June, 1898, and his grandfather, the late Prof. C. P. Serrure, of the University of Gand, contributed many valuable works to the science, several of which were mentioned in the *Journal* for July, 1898. The son, who inherited their spirit, was equally devoted to the studies in which his predecessors had achieved distinction, and began, while still a youth, to contribute to the pages of the *Revue Belge de Numismatique*. Among the works which he published were a "Geographical Dictionary of the Monetary History of Belgium;" in connection with Arthur Engel he had aided largely in the preparation of a work in the form of a Catalogue of the printed sources of informa-

tion concerning French Numismatics, the volumes of which were published about 1888 and 1889; a "Treatise on Medieval Numismatists," in two volumes (1891 and 1894), and a "Treatise on Modern and Contemporary Numismatics," the latter of which was not quite completed when he died, one volume only having been issued, which appeared in 1897; the second, which it was designed should finish the work, was well advanced, and it is hoped that it may yet be brought to a conclusion. M. Serrure was born in Gand, 25 December, 1862, and had nearly reached his thirty-seventh birthday when called to cease from his labors. He died 16 September, 1899, at La Varenne-St.-Hilaire. It will be difficult to fill the place he has left vacant. He was a member of several of the leading Numismatic Societies of Europe. M.

DANIEL DUPUIS.

M. DANIEL DUPUIS, who had achieved the well-deserved reputation of being one of the most eminent of the French medallists, and who had been intrusted by the Republic with the preparation of the dies for its new bronze coinage, died on the 15th November last. He was born at Blois, 15 February, 1849. When but twenty-three he won the "Grand-prix de Rome" for his medallic skill, and soon took a prominent place, as M. Blanchet has observed in the *Revue Numismatique*, "among the masters of the Renaissance of the medallic art in France." At the time of his death he had nearly completed the design for a plaque for the approaching Numismatic Congress, to be held at Paris in connection with the Grand Exposition of 1900. He was also preparing a design for a new postage stamp for the French Government. He was created an officer of the Legion of Honor a year or more ago. The volume of the *Gazette Numismatique Française* for 1898 has a fine portrait of the artist, with numerous photogravures of his plaques and medals. He was peculiarly happy in portraiture, and this point is commented on with emphasis and citations of examples of his skill, in the notices of his life which have appeared in the French press.

NOTES AND QUERIES.

UNIQUE COIN OF MONACO.

AN undescribed coin of the little principality of Monaco was exhumed by some of the gardeners at work in the "Place St. Barbe," Monaco, in December last. It was a piece, one-third of a silver crown, struck by Prince Honore III, of the size of 25 millimetres, and being the only known example, is of special interest. It bears on the obverse the bust of the youthful prince, his hair long, his face turned to the right, and the legend HONORARIUS . III . D. G. PR. MONOECI. On the reverse are four Hs, arranged in the form of a cross, each surmounted by a crown, and cantoned by as many spindles (*fuseaux*), all surrounded by a spray of roses and the legend AVXILIVM. MEVM. A. DOMINO. 1735 (My help is from the Lord.) The name of the engraver has not been ascertained. The piece dates from the time when an edict of the Duke of Valentinois, Administrator of Monaco, recalled the old coinage in circulation, in order to substitute a new issue.

AWARD OF THE BORDIN PRIZE.

THE Academy of Fine Arts, Paris, at its November session, awarded the 2,000 franc medal to M. Roger Marx, for his work on French Medallists since 1789, and a second medal, of half the value, to M. Henri de la Tour, for his Catalogue of Jetons in the National Library of France.

EDITORIAL.

POPULAR IDEAS OF COIN VALUES.

THE popular ignorance of coin values is past belief, if we may judge from inquiries constantly addressed to the Editors of the *Journal*, who have lately been in receipt of numerous letters in which they are asked to express an opinion as to the market price of some well-worn pocket-piece or old coin, concerning which the description is usually too imperfect to show its condition, or even to identify its place of issue. Not long ago a certain paper at the West, in its column of "Answers to Correspondents," replying to some one who asked a question about a coin which the editor of the column confessed his (or her) inability to answer, advised the inquirer to write to the *Journal*. Queries began to pour in from all over the United States, showing a very wide circulation of the periodical, and an equally wide, though apparently not very deep, interest in coins; these questions and descriptions, if printed verbatim, would make an interesting contribution to numismatic literature. At first it appeared as if some one had kindly given us a very successful gratuitous advertisement; but it soon proved that only about one in ten of the inquiring minds seemed to think the information they desired was of sufficient value to induce them to inclose a stamp for reply, while many asked their question on a postal card! The result was, of course, a large increase in the contents of our waste-basket, and perhaps some surprise and complaint at the "other end" of the correspondence. We twice wrote to the "Editor of the Inquiry Column" of the paper which proffered the advice, and requested that he (? she) mention therein the fact that the *Journal* does not buy or sell coins, and does not express any opinion on values, but leaves all matters of that kind to professional dealers, and finally that a dealer can give no positive opinion, and will certainly make no offer for a piece which he has not seen, based on the descriptions which usually accompany inquiries. No notice was taken of our letter by the aforesaid editor, that we could discover; the flood continued for some three months, and then even increased because some rural newspaper copied the original suggestion; and its subscribers in two or three neighboring counties rejoiced that a bureau of information had been opened to them; we have had various offers of "Five Cent nickels without the Five Cents," of worn and "ancient" Mexican and Spanish Quarters and Halves, with frequent proposals to send us a few of the Civil War tokens,—most of them absolutely valueless to the collector, and hardly one worth the premium of the postage on the letter. Within a few weeks the stream has again begun to flow, and we are waiting to discover where its fountain lies; just now it is Jackson Cents which are the topic; if our friends who have been referring inquirers to the Editor of the *Journal* would suggest to their querists that they enclose a stamp for reply, a part of the disappointment at receiving no response might be saved.

Somewhat in the same line of ignorance was an amusing incident which occurred within a few weeks. A well-known dealer in Pennsylvania advertised to pay \$10 for a silver Dollar of 1895, struck at the Philadelphia Mint. Shortly afterwards he received a registered letter from a correspondent in Oklahoma, which enclosed a *Half Dollar* of 1895, with the following:—"As you offer to pay \$10 for One Dollar, 1895, I send you a Half Dollar of that date, for which please send me \$5." This is but a single example out of many which might be cited, to indicate the obtuseness of the popular mind as to what constitutes value in a coin.

Again, some of the devices on well-known pieces chance to excite curiosity, and when the explanation which has been given of them to the owner by some equally learned adept (?) is contradicted by an expert or a dealer, indignation or suspicion that the informant desires to obtain the piece for his private ends, and is attempting to deceive the holder, is almost sure to follow. Take, for instance, the Oriental pieces of comparatively recent issue, which have the Mohammedan date in Arabic figures. When one who knows nothing of them is informed that for 1188 on the silver mekthal of Morocco we are to understand the year 1774 or 1775

of our era, and that the piece is not a coin of the Third Crusade, possibly struck for Saladin, as he had been fondly led to believe by some one who pointed to the Arabic letters it bears, and therefore of untold value; that the silver Pennies of John or Edward of England, with the triangle, were not struck by Hiram of Tyre; or that the copper coins of northern Africa, bearing "Solomon's Seal" or a double triangle, are not Masonic, and have no allusion to the emblems of the "Royal Arch," he distrusts the ocular evidence before him, and possibly loses all confidence in his informant, or else the discovery proves a turning point in his numismatic experience, and he begins to acquire a rational view of the science, and undertakes its study.

THE VETTIAN PICTURE.

It was our intention to have given in the current number of the *Journal* a *résumé* of the various papers which have recently been printed on that most interesting subject, the Vettian picture; but the numismatists abroad have not yet agreed among themselves precisely what the artist of the Pompeiian painting intended to represent. The points involved are too important to be decided without much further discussion, and the students and archaeologists abroad are seemingly as far from agreement as when the picture was first brought to light, some four or five years ago.

Some advance towards solution has been made. M. Svoronos has shown, quite satisfactorily, that the circular object at the right of the picture (printed in an earlier number of this volume) is the door, or perhaps the blower, of the forge. He has also made a study of the authorities alluding to ancient Greek methods of coinage, and of the modern Greek goldsmith shops, where many of the ancient customs are still retained, and these he has illustrated by several photogravures. Mr. Seltman adheres to and defends the position he has assumed, and on many points M. Svoronos appears to have reached similar conclusions. On the other hand M. Blanchet, in a communication to the *Société Française de Numismatique*, contends for the position he has taken, namely, that it is not a mint but a goldsmith's shop which is depicted; and he cites the eminent Pompeiian scholar, August Mau, and Signor A. Sogliano, who say, in substance, there can be no doubt that the prominent figure (larger than the others), and the Cupid standing before her, represent a patron and merchant. Mr. Seltman, and we believe M. Svoronos also, call her Juno.

Among the points on which the argument seems to turn is the question whether or not this large central figure has upon her wings the peacock-eyes, which mark the favorite bird of Juno, and whether the peacocks themselves, above the picture, form an integral part of the design, or are merely ornamental accessories. Mr. Seltman, on the one hand, relies upon his reading of the excellent photograph which he has had taken of the picture; M. Blanchet, who has visited the house and examined the picture personally, is unable to see the "eyes," and does not admit that the peacocks have any close connection with the design; and he declines to discuss that point further. The other point of importance relates to the work which the two Cupids at the extreme left are doing. Mr. Seltman argues that one of them holds coin dies between the jaws of the tool which rests upon the anvil, with which M. Svoronos agrees; this M. Blanchet denies, believing that it would not be possible to hold two coin dies between the nippers so that they could be properly struck a heavy blow, and that there is no evidence that coin dies were ever immovably attached to the nippers, and he adduces various arguments in support of his position. Among these he gives an interesting engraving phototyped from a bas-relief from Pompeii preserved in the Museum at Naples, which in several points suggests the work going on in the painting, but which clearly shows us a goldsmith's shop. It has the balances, the furnace, the blower of the forge, two workmen, one of whom is striking with a heavy hammer, another engaged upon a bowl or platter, and various completed dishes on the shelves, awaiting a purchaser. The last picture seems to us to be one of the most important contributions to the discussion which have yet appeared.



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ANCIENT GREEK SILVER COINS
FROM THE BENSON COLLECTION.

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VOL. XXXIV.



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At mihi plavdo
Ipse domi, simvl ac nvmmos contemplor in arca.

—Horatii, Sat. I, ii. 66.

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No. 4.

ANCIENT GREEK COINS.

II. MAGNA GRAECIA.

BY FRANK SHERMAN BENSON.

IN South Italy the archaic coinage was of such peculiar fabric as to form a class by itself, and this paper is devoted to a consideration of its interesting characteristics. Before entering upon this subject, however, we must briefly consider two important features of the general theme, which properly should have formed part of the introductory remarks in the preceding article.

The first regards the artistic qualities of coin-types. We should, in judging these, picture to ourselves the conditions which prevailed in other branches of art at the date of a coin's production. A rude specimen of the archaic period must not be harshly judged by a comparison with the bas-reliefs of Pheidias, nor should types contemporary with those master die-engravers Euainetos and Kimon be commended only because they show no trace of the sensationalism of the Hellenistic age. A most interesting phase of this artistic side of coinage, namely, the effect of the sister arts upon coin-engraving, has been brought out by Mr. R. S. Poole, who, in the *Numismatic Chronicle*, 1864, first called attention to the fact that coins, considered as works of art, naturally fall into five clearly defined divisions or schools, each showing the marked imprint of some strong external influence. The coins of Hellas (including in this designation Greece proper, Macedon and Thrace) are sculpturesque in character; the archaic examples repeating the

marked peculiarities of early statues, and the coins of finest art showing all the qualities of strength, repose and dignity which distinguish the best periods of sculpture. As was to be expected, however, in those days of slow and perilous communication, rendered yet more difficult by the selfish individualism of the petty states which composed the Greek world, the successive improvements in sculpture disseminated their influence only gradually, and we find that nowhere in coin-art does the corresponding progress make its appearance until about a generation after the changes in the sister and exemplar branch.

The home of painting at its best was Ionia, and here great painters such as Zeuxis and Apelles exercised an equally powerful artistic ascendancy over coin-engravers; one, however, not so evident as in the case of sculpture, owing to the almost complete destruction of all remains of Greek pictorial art; but still to be traced in the greater attention to detail and accessory, in disordered locks, and draperies tossed by the wind.

In the west, in Italy and Sicily, whence no remains either of painting or of original sculpture have come down to us, another art attained perfection, that of gem-engraving, the characteristics of which — a high degree of skill in technique, a certain hardness in feature, and a sharpness in detail — are all reflected in the charming coins of Magna Graecia and Trinakria.

The school of Crete, entirely out of touch with the artistic world, derived its inspiration from nature, and, discarding all conventionalities, revelled in a free naturalism; while in further Asia architecture was the medium of artistic expression, and its coins display all the distinctive features of architectonic art, straight lines, stiff figures, and a universal formalism.

But to return to our proper critical attitude. After having determined this, we must also take into account the multiplicity of chances against the production of a perfect coin. With none of the delicate modern appliances which turn out automatically piece after piece of uniform mechanical perfection, the Greek moneyer, placing his heated metal blank of only an approximately correct shape and weight between the obverse die sunk in an anvil, and the reverse die attached to the end of an iron bar, impressed with blows of a heavy hammer a design upon each side of the then finished coin.

It can be easily imagined how many errors could thus result. The blank was probably not placed exactly in the centre of one or the other die; the bar containing the upper die might rebound between the blows, causing "double striking;" a die might be worn or oxidized; or the disc of metal might split beneath such a sudden shock. And even if it escaped all these chances of imperfection, the coin as we see it now may have been subjected to various kinds of ill-treatment while in circulation, and then may have lain for centuries exposed to the corrosive action of lava or of the earth. So that we must in most instances try to consider each coin in a mood of sympathetic

imagination, which will not only bring it before us in all its freshness, but will also enable us to understand the spirit and intent of the engraver; who perhaps, too, at times felt himself hampered by the narrow bounds and unvarying shape of his field, which limited not only his choice of subjects but also his treatment of many designs which were in constant use. The student, moreover, will find, especially should he have opportunities of examining and handling many specimens, that these very irregularities and uncertainties, giving as they do a character and an individuality to each coin, will but increase the subtle and powerful charm of this series.

The second point I would emphasize is my method of writing names of Greek deities, places and kings; which consists in transliterating them as closely as possible from the original. That this is not the general practice of English writers on numismatics must be admitted; but that it is the correct system, and that its use is increasing year by year, cannot be denied. There certainly seems no good reason why the Latinized name-forms, made unfortunately so familiar by the conservatism or indifference of past generations, should continue to be impressed upon divinities which were worshipped by Greeks from the days before Homer to the introduction of Christianity, upon kings whose dynasties and subjects gloried in their unmixed Greek descent, and upon cities which as Greek foundations attained the height of their power and magnificence while the petty dominion of Rome was still confined to her seven hills. The more scientific modern method has long been followed by the Germans, and the complete publication, under the auspices of the Berlin Academy of Sciences, of the *Corpus Numorum* (the first half volume of which has just appeared) will doubtless establish this use among all students and writers on the subject, whatever their nationality. Meanwhile, Dr. Imhoof-Blumer's various numismatic works, and Freeman's *History of Sicily*, have been the standards for my own transliterations. In only a few instances, preferring to appear inconsistent rather than pedantic, have I retained well-known names such as Athens, Syracuse, Alexander the Great, Croesus, etc., which have become part of our English tongue. The reader of these pages will find with surprise that the, at first sight, strange forms will rapidly become familiar, and that their constant use will then assist greatly in the production of a pure Hellenic atmosphere,—so important a condition for the congenial study and true enjoyment of these coins.

The lofty chain of the Apennines, extending throughout the length of Italy, at its southern extremity enters a peninsula so contracted that the spurs, foothills and included valleys touch on the one side the Tyrrhenian sea, and on the other the Ionian. The varied conditions thus presented,—a coast line bathed by waters teeming with many varieties of fish, rich valleys suitable for cultivation, rolling hills affording plentiful pasturage for

flocks, and rugged mountains abounding in valuable timber,—combine to form a country peculiarly adapted to sustain a numerous and flourishing population.

Thus it was not strange that the colonizing ardor of the Greeks, which about the middle of the eighth century B. C. established one after another town on the Sicilian coast, should have, shortly afterwards, extended its field to the shores of the adjacent mainland, where Achaïans, Dorians and Ionians vied with one another in founding colonies, the wealth and enterprise of which should keep alive and extend the traditions and commerce of the mother races. In Italy the earliest results of this spirit of enterprise were the towns of Sybaris (founded B. C. 720) and Kroton (ten years later); examples which were followed during the course of the next century by a regular succession of settlements, either direct foundations from the mother country, or offshoots from some already firmly established colony, eager to occupy certain spots which appeared in its eyes of peculiar importance. Rhegion, Taras, Lokroi Epizephyrioi, Kaulonia and Elea were of the former class; of the latter were Metapontion, Poseidonia, Laos and Terina.

These towns, especially Kroton, Sybaris, Taras and Metapontion, in the course of the second century after their foundation, attained the highest point of wealth, luxury and refinement then visible in the Greek world. In fact they so far outshone the cities of old Greece, which had not yet reached their full splendor, that even before the time of Pythagoras the name *Magna Graecia* had seemed an appropriate designation for that portion of Italy which embraced the territory wholly subject to Hellenic influences: a region which a glance at the accompanying map will show to have extended as far north as a line drawn east from Kyme.

The arrival of the creator and expounder of the Pythagorean philosophy at Kroton about 535 B. C., and the rapid dissemination of his politico-religious doctrines in this and adjacent cities, gave a fresh impulse to their progress, and cemented still more closely the bonds of a general confederation, which, having been entered into for purposes of commerce and of mutual protection, was at that date, to judge from the testimony of coins, already firmly established.

The early commerce of this League must have been carried on by means of Corinthian coins, which were freely circulating then, as in fact was the case for several succeeding centuries, throughout the entire western part of the Greek world. But in the middle of the sixth century a uniform and distinctive confederate coinage makes its appearance, the characteristics of which are a thin, broadly-spread fabric, and a marked peculiarity in the method of impressing the type. This device, while the same on both sides, and in the usual relief on the obverse, is, on the reverse, sunken or *incuse*, but facing in the opposite direction; an arrangement producing the effect

of repoussé work. It was doubtless the natural aptitude of the Italian Greeks for this latter class of metal work, acting upon and perfecting the elaborate incuse square of the current Corinthian coins, which evolved these distinctive issues, to which has been given the appropriate name of *incuse coinage*.

The copious issues of this character produced in Magna Graecia during the latter half of the peaceful sixth century would alone attest the populousness and commercial prosperity of its cities; while the total absence of political dissensions and the unbroken monotony of civic life are reflected in the uniformity of the issues, each of which continues with little variation during the entire period of this peculiar style. The first interruption of this state of tranquillity was the war in 510 B. C., between Kroton and Sybaris, which terminated in the destruction of the latter; after which event the resultant dissensions among the remaining cities caused the gradual decline of the League in power and influence. Thus we may consider B. C. 480 as the final limit of production for the incuse issues, which are then superseded by those of the conventional model in which both sides appear in relief.

The coinage of the League being a federal one, uniformity, as well in weight as in fabric, was essential, and we find prevailing the familiar Corinthian standard, slightly reduced, so that the stater weighed about 126 grains. The few exceptions were in the case of towns strongly influenced by local surroundings, such as Poseidonia, where the standard was the lighter one of the neighboring district of Campania.

In considering the artistic merits of these coins of the archaic period we should make comparison, as has been said, with other extant art products of those early days. We find the same crude mannerisms as in the case of primitive sculpture (notably the bas-reliefs of the Selinountian metopes) and of vases. The figures are stiff and angular, at times almost to grotesqueness; and the body between the neck and waist is facing, although the rest of the figure is in profile. Similarly the eye of side-faces is given in full, as though gazing towards one; while the hair is represented by minute dots. But at the same time there are often visible during this period, though, perhaps, as we shall see, more clearly elsewhere than in Magna Graecia, elements of strength and originality which are rare even in days of greater artistic refinement. Then, too, the earliest examples of these incuse series are far from showing any trace of the rudeness visible in first efforts in coinage further east, made, however, it should be added, at an earlier date. The rough incuse punch-mark characteristic of the archaic period is of course wholly wanting; the dies are clearly and strongly cut; and it is obvious that unusual care must have been exercised in the process of striking each coin, the difficulty

of which is apparent when we consider the precise harmony of position in which the dies had to be placed.

We are now prepared to study in detail the examples on Plate I.

TARAS (CALABRIA).

1. Didrachm, wt. 125 grs. B. C. 550-520. (Pl. I: 1.) Obv. Σ APAT (archaic forms). Taras riding on dolphin to right; beneath, cockle-shell: guilloche border. Rev. TAPA (in raised letters). Same type, incuse, to left: border of radiating lines. (From the Bunbury sale.)

An early tradition recounts that Taras, son of Poseidon, being shipwrecked, was miraculously saved from death by being borne to shore on the back of a dolphin opportunely sent to his succor by the vigilant ruler of the waves. On the spot where he landed the grateful hero established a colony, which, perpetuating his name, eventually became one of the most powerful cities of Magna Graecia. It was but natural that this striking event in the life of their mythical founder should have been chosen by the Tarentines as the type of their earliest coinage; a choice so fitting and appropriate that this graceful and pleasing group continued uninterruptedly as an obverse or reverse type of the city for the three and one-half centuries of its independent coinage. Similar stories were told of the poet Arion and of Melkarth, the tutelary god of Tyre, and possibly the grouping of the figures on the coin may have been suggested by well-known dedicatory statues commemorative of these latter legends. The charming symbolism of the Greeks shows us by a cockle-shell that the dolphin is approaching the land with his burden; while the influence of orientalism on early Greek art is clearly shown by the border, of which the design, a favorite one for the issues of the incuse series, is of a distinctly Assyrian origin. The inscription Σ APAT exhibits an interesting and, on early coins, not uncommon survival of the method of writing from right to left, which the Greeks received, together with the alphabet and the graphic art itself, from the Phoenicians. Professor Curtius has advanced the theory that the change of direction which was early made in Greek writing was due to the influence of the priests, who first wrote towards the right in the sacred formulae; that being the side from which the Greek sought favorable omens in religious observances, and good fortune in all the ordinary avocations of life.

In contrast to the incuse issues of other populous cities of the League, these coins are of extreme rarity, which shows that the change to a type in relief on both sides took place much earlier here than elsewhere in Magna

Graecia. In fact, the evidence of two important "finds" would lead to the conclusion that this incuse type was abandoned about 520 B. C. It is probable that Taras as a Dorian settlement always maintained intimate relations with the mother city Sparta, and that she never had a very close alliance with the confederation, composed as it was principally of Achaian towns.

METAPONTION (LUCANIA).

2. Stater, wt. 126 grs. B. C. 550-480. (Pl. I: 2.) Obv. METAP Ear of barley. Rev. Same type, incuse.

(From the Trist sale.)

The productiveness of the Metapontine plain, remarkable even in this fertile region, gained a world-wide celebrity from the city's dedication at Delphi of a "golden harvest," probably in grateful recognition of a succession of prosperous seasons.

An ear of barley, perhaps already connected with some religious observance in honor of Demeter, naturally became the fitting type of the first coinage; and this simple device, an ever-present reminder of her golden sheaves, continued during three centuries of prosperous independence to distinguish Metapontion, supplementing as secondary type the varied and charming obverse designs which succeeded one another in copious issues.

KROTON (BRUTTI).

3. Stater, wt. 120 grs. B. C. 550-480. (Pl. I: 3.) Obv. ὈΠΟ (archaic forms). Tripod with legs ending in lions' feet; surmounted by two serpents' heads: guilloche border. Rev. Same type, incuse: border of radiating lines.

The tripod was the peculiar emblem of the Pythian Apollo, and became therefore the appropriate type for a city founded in obedience to a positive and twice-given command of the priestess of Delphi. Since representations of the tripod on all classes of ancient remains take this shape, with more or less elaboration of ornament, we can feel that we have before us an almost exact copy of the sacred seat from which the pythoness poured forth her inspired utterances.

In Kroton, the adopted home of Pythagoras, were established his most flourishing schools of religion and philosophy. At a subsequent period these became contaminated by the admixture of principles of political ambition, which, together with the attitude of haughty exclusiveness adopted by members, occasioned the later unpopularity and eventual overthrow of the brotherhood. But in their early days these societies exercised a powerful influence for good; and the teachings which inculcated in her citizens prin-

ciples of temperance, self-denial and uprightness, were potent factors in giving Kroton the predominant position she occupied among the cities of Magna Graecia. Thus it was owing to the Pythagorean doctrines that at a critical period of her existence Kroton was rescued from those habits of luxurious ease and effeminate self-indulgence which were sapping the vitality of Sybaris, her only successful rival ; and that she was enabled, when in 510 B. C. there came the inevitable struggle for supremacy, to achieve a victory so decisive and overwhelming that every trace of the extent and populousness of Sybaris was swept away.

Intimately associated with the Pythagoreans was the tripod, representing to them the mystic number three, which was invested by the members of this brotherhood with an esoteric meaning. The snakes rearing their hissing heads suggest the huge serpent Python, which, while the oracle of Delphi was in the hands of Gaia, guarded the sacred chasm until slain by the arrows of Apollo.

In the inscription the ϣ (koppa, the old Phoenician form of K), at first used naturally, as in all classes of early writing, was, long after its disappearance as a letter from the revised Greek alphabet, retained on these coins, partly for commercial reasons, partly from sentiment, becoming the *episemon* or badge of the city. We shall see that this use was constant down to the end of the fifth century, when the Ionic forms Ω and Η were introduced into Southern Italy.

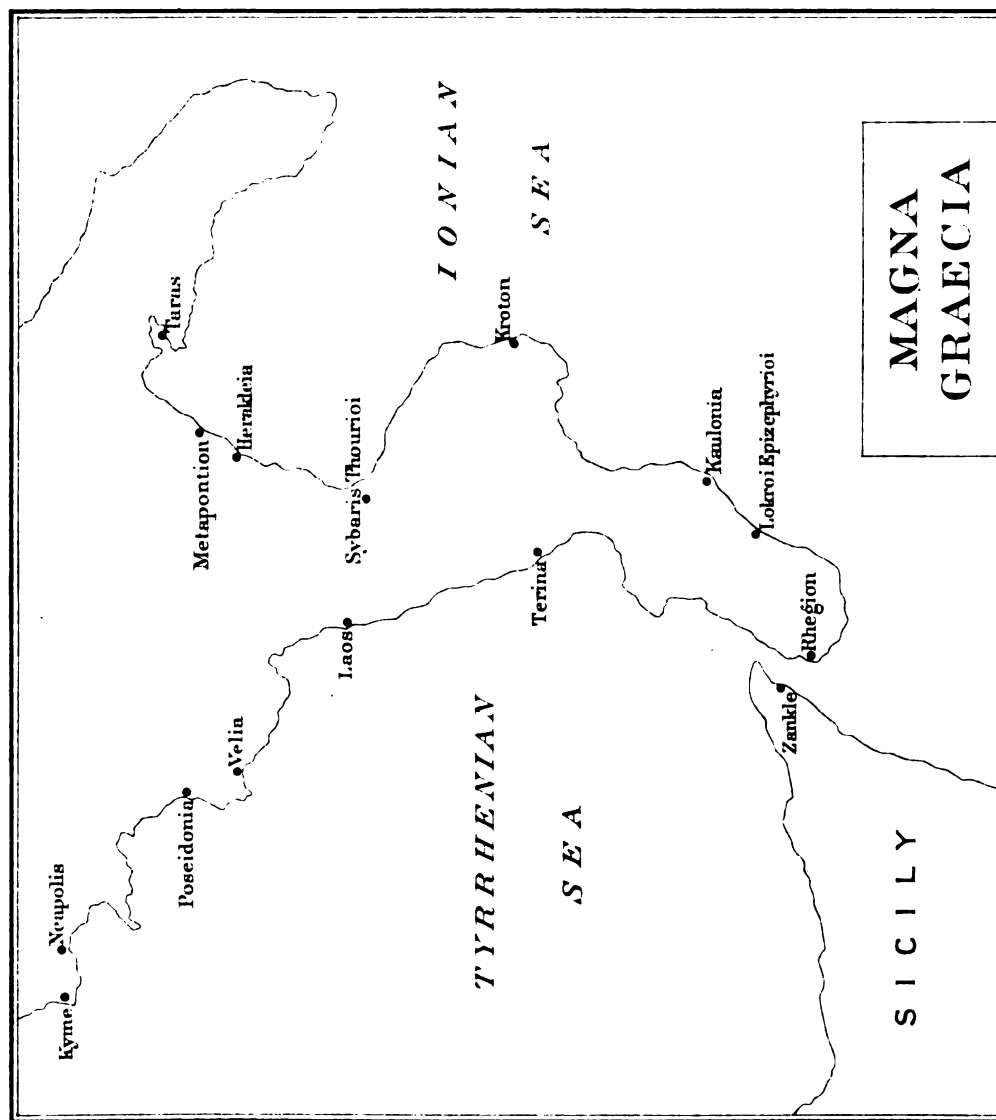
As one would expect in the case of a city of such wealth and commercial prosperity, the coins of this and of the kindred civic issues are very numerous.

KROTON (BRUTTII).

4. Stater, wt. 119 grs. B. C. 550-480. (Pl. I: 4.) Obv. ϣPOTO (archaic forms). Tripod with legs ending in lions' feet : border of dots. Rev. Eagle, incuse, flying to right : border of radiating lines.

One of the comparatively few instances in these series where the incuse type of the reverse differs from the relief of the obverse. Such an arrangement, showing a distinct advance in design and technique, exemplifies an intermediate step between the simple incuse reverse and the type in double relief.

The representation of the eagle, a bird sacred to Zeus, shows that the worship of this god was not neglected by the Krotoniates ; and it discloses again the Pythagorean influence, as the founder of this school claimed that the divine nature of his teachings was manifested by the companionship of an eagle sent down to him by Zeus himself.



POSEIDONIA (LUCANIA).

5. Stater, wt. 115 grs. B. C. 550-480. (Pl. I: 5.) Obv. ΜΟΠ (·ΠΟΞ) Poseidon, naked but for chlamys, which hangs across his shoulders, advancing to right, and wielding trident : guilloche border. Rev. ΜΟΠ (·ΠΟΞ) Same type, incuse, to left.

The antiquity and magnificence of the temple of Poseidon, fortunately the best preserved of the three shrines which hallow the now deserted site of Poseidonia, attest the veneration in which its early inhabitants held this, their tutelary and eponymous god, whose worship was here carried on, during the few centuries of the city's free life, with the utmost pomp of the imposing Greek ceremonial.

In spite of its archaism, this figure of Poseidon displays vigor and action, while the wonderful preservation of the head exhibits — although, on account of its minuteness, not perhaps so clearly as in the case of the head of Apollo on the Kauloniate example — the archaic method of representing hair by clusters of clearly defined dots.

KAULONIA (BRUTTI).

6. Stater, wt. 130 grs. B. C. 550-480. (Pl. I: 6.) Obv. ΚΑΥΑ (archaic forms). Naked male figure advancing to right, holding branch in right hand, and on extended left hand a small figure running to right, and bearing branch in each hand ; on right, stag with head turned back : guilloche border. Rev. Same type, incuse, to left : border of radiating lines.

The obscurity of this design, so elaborate for the period, and so evidently intended to symbolize some religious cult or ceremony, has always invited conjecture on the part of students ; and many hypotheses of great ingenuity and more or less plausibility have been advanced. That the larger figure is Apollo admits of little doubt ; as also his being engaged in an act of purification. But uncertainty had always existed as to the significance of the small, running figure on Apollo's hand, until the publication of an interesting paper by Mr. Watkiss Lloyd in the *Numismatic Chronicle*, 1848. After disposing of former suppositions, the writer proceeds to prove in an ingenious course of reasoning that Apollo, as is shown by his bearing the lustral branch, is here represented in his character of the god of health and purification ; and that he is bringing to his aid for these ends the powerful influence of vapor-dispelling and life-giving breezes, personified in the small figure, whose winged feet (an important element in this hypothesis) symbolize its easy and rapid flight. Kaulonia was noted for the strength and prevalence of its winds, to which the remarkable healthfulness of the city was attributed ; so that the conception preserved in this, at first sight inexplicable type, seems peculiarly appropriate.

SYBARIS (LUCANIA).

7. Stater, wt. 124 grs. B. C. 550-510. (Pl. I : 7.) Obv. VM (•ΞΥ) Bull standing to left, with head turned back : guilloche border. Rev. Same type, incuse, to right : incuse border of dots.

The wealth, luxury and magnificence, which have made the name of Sybaris proverbial for more than twenty-four centuries and in many languages, were in large part resultant, as has been shown by M. Lenormant, from a monopoly which the city enjoyed of the carrying traffic across the Bruttian peninsula, at the narrowest point of which it was situated. Its marts were centres of great activity, where the rich stuffs and precious potteries brought by the Greeks across the Ionian sea were exchanged for the native copper and iron work with which the Etruscan barks ventured down the western coast of Italy. Only another proof of this prosperity is presented by the copiousness of its coinage ; a fact all the more remarkable when we consider that the destruction of the city by Kroton took place within a few decades of the introduction of this invention into Magna Graecia.

The bull is symbolical of the worship of Poseidon, and perhaps the unnatural position of the head may be the engraver's primitive solution of a problem, here first presented, of portraying an elongated figure of the largest permissible size upon a small, circular field. In furtherance of this idea, the brief archaic inscription is placed in the exergue, a position most unusual at this period.

LAOS (LUCANIA).

8. Stater, wt. 118 grs. B. C. 550-500. (Pl. I : 8.) Obv. AAI Man-headed bull, bearded and wearing helmet, standing to right, with head turned back : border and exergual line of dots. Rev. Same type, incuse, to left : raised wreath border.

This is interesting as displaying probably the earliest representation, on a coin, of the androcephalous bull, under which form an autochthonous deity, Dionysos Hebon, was very generally worshipped in Campania, whence his cult spread throughout the whole of Southern Italy. He was undoubtedly the tutelary god of Laos, and naturally became the type of its coinage. Before the date of this issue, however, the still earlier coins of Sybaris, by which city Laos had been colonized, must have circulated freely in the latter place, and the figure of the deity was so far influenced by this fact as to follow the familiar form with reverted head, peculiar to the mother city. Laos having been, especially in these early times, a city of slight importance, the issue was probably a small one, which would account for the rarity of these pieces.

[To be continued.]

NOTES ON FORGERIES OF THE PERIOD.

BY F. PARKES WEBER, M. D.,

FELLOW OF THE SOCIETY OF ANTIQUARIES OF LONDON.

Editors of the Journal:—

My first acquaintance with spurious coins was made about twenty years ago or more, when I purchased at a very moderate price what seemed to be a Queen Anne's farthing. It turned out to be an electrotype. I do not remember having been deceived since that time by any other electrotype. I must, however, attribute this rather to my good fortune than to any special detective power, for I certainly possess electrotypes in my collection which I believe would have deceived me, had they been offered to me as originals. One of them rings well and has a perfect edge. It was given to me as an electrotype of a pattern medal, but I could hardly believe that it was not a struck copper medal until I induced Professor A. H. Church to test it by the specific gravity method. He found out that the specific gravity was decidedly too low for solid copper.¹ The piece must therefore have had a core in its interior of lower specific gravity. This settled the question. It speaks highly for the honesty of the best makers of electrotypes that none of these elaborate imitations (with perfect edges) are offered to the public as genuine pieces.

I must apologize for speaking of electrotypes under "forgeries of the period," but though I believe electrotypes have fortunately never yet been circulated as current money, it is clear that the electrotype process might at any time be employed for making forgeries of contemporary as well as of antique coins. The latter remark applies also to the mechanical method of making dies from coins using the process invented (about 1861?) by Sir Henry Bessemer. By this process dies can be made in soft steel from any ordinary coin or medal. The dies thus obtained can be hardened and then used for striking impressions, which are, naturally, practically perfect imitations of the originals. I have been shown exact copies of coins made in this manner, but the method is, I believe, a somewhat costly one, and fortunately, on account of its difficulties, is unlikely to be employed by "coiners." I possess, however, specimens of reproductions, which perhaps have been produced by some allied but coarser and less costly process. One is the exact copy of the beautiful medal made in 1892 by the Italian artists L. Pogliaghi and A. Capuccio (termed the "Milan" Columbus medal) commemorating the fourth centenary of the discovery of America by Columbus. The same process, whatever it was, could probably have been employed for imitating coins.

I now come to actual contemporary imitations (forgeries of the period) of the currency of various countries and various epochs.

Plated imitations of Greek and Roman silver coins are quite common, and I possess plated forgeries of Aeginetan pieces of the fifth century before Christ or earlier. These plated pieces are generally known by the French term "*monnaies fourrées*." They are often as well executed as their originals, and are admitted, if well preserved, into good collections of ancient coins. Some of these imitations are

¹ The fact that the deposit must necessarily be of pure, *unalloyed* metal is, of course, a great help in detecting an electrotype, even if the edges are apparently perfect and the weight and specific gravity almost correct.

so good that they have remained undetected in modern cabinets until a chance inspection, more careful than usual, or a deficiency in weight, has awakened suspicion and led to their detection. For the detection of suspected pieces the weight and, still more so, the specific gravity test, may be of course most useful, especially when the coin suspected to be a plated forgery is of large or moderately large size.

Contemporary forgeries struck on plated flans are mostly of silver coins, more rarely of gold ones. They are most numerous of Greek and Roman¹ pieces, but exist of the most diverse periods. I have contemporary plated imitations of gold coins issued by the Normans in Sicily. Mr. L. A. Lawrence showed me, some time back, a plated gold Anglo-Saxon coin. This method of forging coins was much in vogue in England during the seventeenth century. Contemporary plated forgeries of silver coins of Charles I, the Commonwealth, and Charles II abound. In George III's reign similar forgeries were largely manufactured, especially of the Spanish dollars surcharged with the hall-mark, or restruck as Bank of England and Bank of Ireland tokens, or countermarked for local use in various industrial establishments of Scotland.

I have an excellent contemporary plated forgery of an Indian "zodiacal" rupee of the seventeenth century. It has been detected by having been cut in half, and some other specimens (from a legal source) from India, obtained with it, serve to illustrate the method of manufacture of all forgeries of this kind, no matter whether ancient or modern. A lump of some inferior metal, generally copper or bronze, is flattened, and completely encased or wrapped up in a thin sheet of silver. The flan thus formed receives from the dies impressions which are equal in sharpness to those which a flan of pure silver would receive.

There can be no doubt that many of the most skillfully executed ancient plated pieces were really "government forgeries," that is, a kind of forced token coinage.² Other "government forgeries" are the debased coins and unredeemed tokens which have been issued by various governments at different times. To this class probably belong some of the ancient "potin" and "billon" pieces and the denarii of copper washed with tin, issued by Gallienus, Postumus, Tacitus, Probus, and other Roman emperors and usurpers of the third century; so, also, the "black money" of mediæval France³ and Continental States, and the debased silver issued by Henry VIII and other sovereigns of England. The base shillings of Edward VI were in Elizabeth's reign countermarked and ordered to be circulated, some at fourpence halfpenny and others (the worst) at twopence farthing. The so-called "gun-money" crowns, half crowns, and shillings, issued by King James II in Ireland, were circulated, after his final overthrow, as pence and halfpence.

In later times various other methods besides the manufacture of plated imitations have been employed for the falsification of current coins. The most usual is the striking of pieces in base metal from imitated dies. Sometimes, though rarely, pieces have been fabricated by "coiners" in good metal, but deficient in weight. Casts in some inferior metal, with more or less the appearance of silver, have formed

¹ The Romans, besides notching the edges, employed minute circular punches and various chisels and cutters to detect the plated denarii. The punched denarii so frequently seen in collections are analogous to "chopped" dollars current in China.

² E. Babelon (*Monnaies de la République Romaine*, Paris, 1885, Vol. I, Introduction, p. liii) explains this matter in regard to the Roman "*monnaies fourrées*."

³ "The French deniers," as Hoffman points out were struck of "billon" long before the reign of Philip IV ("*le bel*"), who does not therefore deserve the title of "*faux-monnaieur*," which his contemporaries gave him. (Compare Dante, *Paradiso*, Canto XIX, line 118.)

a very dangerous class of forgeries when the casts have been taken from *worn* originals; genuine coins which have lost in weight and sharpness of type (by continual circulation) lend themselves particularly well to imitation by casting. False half crowns of William III, manufactured after this method, still abound; these cast pieces have doubtless often been rubbed down so as to present a still more "worn" appearance before being finally put into circulation by the forgers.

I have a sixpenny piece of George III, on which sceptres have been engraved between the shields of the reverse; it has been plated with gold and circulated as a half-guinea piece. The sixpences of George IV's coinage of the year 1820 so much resembled the half sovereigns that the former were gold-plated and passed as the latter; the half sovereigns had therefore to be recalled. The same thing happened in 1887; the first issue of the Jubilee sixpenny pieces of Queen Victoria so much resembled the half sovereigns that some of the former were gilt and passed as the latter. In this instance, however, the sixpenny pieces and not the half sovereigns were withdrawn. Some of the nickel five-cent pieces issued by the United States of America in 1883 were, it is said, gold-plated and passed as five-dollar pieces.

Not very many years ago certain imitation sovereigns of Queen Victoria were manufactured abroad (it is said in Spain), and were then passed as genuine pieces in England or other countries. The dies were well engraved, and the flans were made of *platinum and of the correct weight*. These pieces, when properly plated with gold, at first defied detection, but after some circulation, when the gold began to wear off, their spurious nature was of course recognized. The manufacture of each false sovereign of this kind must have cost ten to thirteen shillings. I possess specimens of these pieces, but have never seen an example of the forgeries of large coins, such as American five-eagle pieces, in which most of the gold is said to have been carefully scooped out and then replaced by platinum. The Chinese are said to have formerly often scooped out the inside of Spanish dollars and then to have substituted pieces of lead. I doubt very much, however, whether even Chinese industry in this misguided direction could have been capable of so much labor for such great risk and so little profit. That plated Spanish dollars were, however, sometimes imported into China for currency, there can hardly be a doubt. They were doubtless also imported into England in the reign of George III, when surcharged Spanish dollars formed part of the legal English currency; it is possible that some of them may have deceived the English authorities and have thus been officially countermarked for circulation, but it is more probable that in most of the countermarked plated dollars the coiners (in England and other countries) who made the plated forgeries likewise imitated the countermarks upon them. Some profit also was probably made by privately importing Spanish dollars (during the period of which we speak), and then stamping them for currency in England with an imitation of the hall-mark or other official countermark.

THE "Victor Blue, U. S. N." Medal, bronze, will be placed about July, 1900, on the List of Medals which can be obtained at the Mint of the United States, at Philadelphia. Victor Blue, an officer of the United States Navy in the war with Spain in 1898,—it will be remembered,—by penetrating the enemy's country near Santiago de Cuba, was the first one to locate Admiral Pasquale Cervera's fleet in Santiago harbor, for which feat he was voted a medal by Congress.

MEDAL OF CASTELAR.

SEÑOR PABLO BOSCH, of Madrid, has recently caused to be struck a fine medal of Emile Castelar, the eminent Spanish statesman, more especially in honor of his memory. The obverse has an excellent bust of the great orator, in the costume of the period, the head turned to the observer's left, so that the face is shown nearly in profile. Legend, ÆMILIO CASTELAR OBIIT XXV MAJ. MDCCCXCIX In the field at the left, ÆT | S | ANN and at the right LX | VII. [Æmilio Castelar died 25 May, 1899, in the sixty-second year of his age.]

The reverse shows two emblematic figures — one a winged female, typifying the genius of Eloquence, the other, a man clothed as an artisan, to symbolize the people. The first, slightly draped, stands at the left, behind the second ; her left wing is extended, as if to protect him ; with her right hand she clasps his right, while her left, behind and above his shoulder, holds upright a blazing torch, as she points out to him the road to Liberty, extending to the right at his feet, and illuminated by the rising sun with LIBERTAS in a semicircle upon its rays. The workman, with his arms and shoulders bare, his left hand upon his hip, and wearing an apron of leather, stands looking toward the horizon, above which the sun has nearly risen. Under the edge of the right wing of the genius is the name of the artist, ARNAU, and below, extending upward toward the right, PAVLVS BOSCH Fecit Facere 1899 The medal is finely executed, the portrait life-like, and the figures very expressive of the power and skill of the artist. Its reverse suggests the style of the medallions of Giacomo Trezzo, of the sixteenth century, and the size, 67 millimetres, is about the same as that of the first medal having a bust of Philip II, engraved in Van Loon's monumental work. It is struck in silver and bronze, and the weight is about 100 grammes.

Mr. J. Schulman, of Amersfort, has been intrusted by Señor Bosch with the disposition of a few impressions of this piece, which has already been highly praised by critics abroad, and declared worthy to be placed beside the best products of French and Austrian engravers. The January issue of the *Nouvelle Revue Internationale* contains a notice of the medal by Marie Letizia de Rute (the Princess Ratazzi), which highly compliments the artist for his successful portraiture of the statesman and the happy treatment of the symbolic device on the reverse. "The medal is more than a work of art," she says ; "it is a symbol, and to the coming generations thirsting for justice and employment it will be a rallying sign." While we may regard her as perhaps over-enthusiastic in her prophecy, the excellent spirit of the design is eminently deserving of praise.

W. C.

APRIL 16, 1900.

ON THE AGE OF THE ANDEAN MEDAL.

BY SAMUEL GARMAN.

THE reason for the present communication is to be found in a letter from the distinguished ethnologist, Dr. M. Uhle, of the Königlich Museum für Volkerkunde at Berlin, Prussia. His letter is a consequence of the article "An Andean Medal," printed¹ in the last issue of the *Journal*. Lacking time and opportunity to make proper study of the matter in its various bearings, that article was limited to merely putting the medal on record by means of a description, and necessarily the more important work of comparing and identifying was left to investigators who might find the subject more directly in their own lines of study. A considerable portion of what was thus neglected has been admirably supplied by Dr. Uhle, one entitled by attainments and position to speak with authority. The Doctor's letter was accompanied by several tracings of the implements to which he makes reference, and of these an approximate idea is given in the pen-and-ink sketches which accompanied his paper.² As the designs were traced with a pencil, by rubbing it over the paper placed against the ornamentation, a very exact copy of the original was not to be expected. Such as it is, however, it is sufficiently close to illustrate the points made in the note, besides giving a tolerable representation of the styles and workmanship of the period to which they belong.

By comparison of the sculptures on the pin, or needle, (of which Dr. Uhle sends a sketch) with those on the medal, it will be seen that the fish-scale curves, or bow-like ornaments, on the two are alike, and, so far as may be determined from the tracings, made in the same manner by means of similar instruments. Each excavation has the same remotely sub-crescentic outline, apparently made by a tool having a point formed by the meeting of three planes, not held perfectly erect, laterally, but inclined toward the side of the groove having the longest slope. One side of the furrow, the nearer to the inner edge, has a steeper descent than the other. In a transverse section of one of these grooves the side nearer the inner edge approaches a vertical, while the other side is indicated by a much longer and less abrupt incline. It is evident the execution in each case is what might be expected from workmen using similar tools and methods and, in connection with the designs, it points toward a fashion prevalent at a particular period. The subjoined letter throws a light on the probable time when it prevailed.

In my description of the medal the outlines of the central portion were said to make a flower-like figure. It was not intended by this to say that it had been designed to represent a flower. The resemblance may be wholly accidental, resulting from the employment of the semi-circular curves and the straight lines in producing one of the many and varied forms of the "sun symbol," or "sun cross," as shown in early sculptures — a mill-stone, a grave stone, and a "sun cross," of which Mr. De Kay, in an article in the *Century Magazine* in January and February, 1889, gave examples.

The occurrence of these sun symbols mixed in with those of the Church, on grave-stones and crosses, and in places of worship in Ireland, is suggestive of a possible

¹ Originally published by the Essex Institute in Vol. xx, p. 57, of its *Bulletin*, and reprinted by request in the *Journal* for January, 1900. The present article is from a later issue of the *Bulletin*.

² These can be found in the Essex Institute *Bulletin*, Vol. xxi.

³ These are shown in the engraving in the *Bulletin* as cited above.

influence, through the emissaries of the Church, upon the art fashion in Peru at the time of the maker of the medal, or earlier. The idea is only a suggestion, but so far as it has any weight it favors the opinion of Dr. Uhle that the medal is of later date than the advent of Columbus or Pizarro. As in Ireland, so in South America, pagan practices were woven in with those of the Church, or at any rate were indulged in long after the attempt at suppression. According to the Doctor, the medal derives additional interest from the fact that the circumstances of its discovery, in connection with the date of its origin, indicate the persistence of the custom of making mummies, and of putting metal in their mouths, long after the commencement of the bloody struggle for the displacement of the symbols of sun-worship in the "land of the sun," by those of Christianity. The following is quoted from the letter:

"It is true that round pieces of metal have been inserted between the lips of mummies by the ancient Peruvians. Mr. Squier has described some, and I know others of gold of round form with a round hole near the border. You think that the medal may prove of some account in researches concerning the metal workers of the lands of the Incas. But there can be no doubt about that. The date of the medal, however, is later than that of Pizarro and Columbus, because there are to be seen the ornaments characteristic of the subsequent period, commencing with the advent of the Spaniards. The ancient Peruvians had no flower-like ornaments of the form visible on the Andean medal. This form is characteristic of the work of the Spaniards in America, in Peru, in the eastern part of South America, etc., and of those of the aborigines whose works were influenced by the instruction and direction of the Spaniards. Compare the calabashes of the Rio Amazonas, of Argentina, of Peru, and elsewhere. I know no ancient work of Peruvians, in silver or in any other materials, on which are to be found the bow-like ornaments so numerous on the medal. But I do find the same in a modern silver lamp of the high plateau of Bolivia, worked perhaps in Sicasica, on a modern trumpet from Peru, of wood, with silver rings and the inscription 'Soy de me doño de Simon Ynostrosa de 1819,' on vases of clay fabricated during the last centuries in Ecuador, on the modern silver works of the Araucanians, and on a fine silver needle from Peru originating in the times following the conquest. I send you sketches of the silver needle from Peru, of the ornamentation of Araucanian silver works, and of the ornaments on the modern trumpet.³ I hope that you incline toward my opinion, that the 'Andean medal,' though old, is not older than the conquest by the Spaniards, and that it originated in culture of a European character, European ornamental art, etc., introduced by them. However that may be, the medal is interesting in every way; it shows that the custom of mummifying the dead and also the custom of inserting pieces of metal between the lips may have been continued long after the conquest, against the wishes of the representatives of the Church."

SOUTH AFRICA NECESSITY MONEY.

A DESPATCH from Mafeking, South Africa, says that Colonel Baden-Powell is issuing a paper currency, which is used by the inhabitants without objection. Though not metallic, it will take its place with other siege or necessity money. If any of the *Journal* readers have correspondents there, it would be well to secure some examples for their cabinets.

C.

THE MEDALS, JETONS, AND TOKENS ILLUSTRATIVE OF THE SCIENCE OF MEDICINE.

BY DR. HORATIO R. STORER, NEWPORT, R. I.

(Continued from Vol. XXXIV, p. 26.)

THERE are to be inserted the following.¹

IV. SOUTH AMERICA. 3. Brazil. A. *Personal*.

Dr. Manoel Feliciano (), of Rio de Janeiro. Imperial Councillor.

1485. *Obverse*. Head, to left. Beneath, at right: FARIA. G. Inscription: FACULDADE DE MEDICINA DO RIO DE JANEIRO Exergue, three rosettes.

Reverse. Within wreath of laurel leaves: HOMENAGEM | AO | GENIO CIRURGICO | BRASILEIRO | — O — Inscription: NO REINADO DO SR. D. P. 2º. (Senhor Dom Pedro Segundo.) | * PREMIO DR. MANOEL FELICIANO *

Gold, lead. 26. 40mm. Communicated to me, with engraving, by Mr. Julius Meili, of Zurich.²

B. 1. *Medical Colleges*.

Faculty of Medicine, Rio de Janeiro. See above.

B. 2. *Hospitals*.

The Santa Casa da Misericordia. Rio de Janeiro.

Besides Nos. 90, 188, and 189, there is the following.

1486. *Obverse*. Charity, shielding with her cloak eight invalids. Exergue: upon crossed branches of laurel and flowers, tied by flowing bands, the city shield with wreath above. No inscription.

Reverse. Within crossed branches of laurel and flowers, tied below by ribbon: A MEZA E JUNTA | DA SANTA CASA | DA MISERICORDIA | DA CIDADE DE S. SEBASTIÃO | DO RIO DE JANEIRO | CREOU O ASYLO | DA MISERICORDIA | EM JESSÃO DE | 181489

Bronze. 47. 73mm. I have engraving from Mr. Meili.

B. 3. *Medical Societies*.

1487. *Obverse*. A palm tree, entwined by a serpent. In background, chemical apparatus. Inscription: RIO DE JANEIRO

Reverse. INSTITUTO PHARMACEUTICO | AO | MERITO | PROFESSIONAL | * | * * * *
16. 25mm. I have engraving from Mr. Meili.

F. 3. *Pharmacists*.

1488. *Obverse*. Within beaded circle, bust of Aesculapius, facing, and enclosed by re-entering serpent. Inscription: FARINHA, FERRAL & C[^] | * MEDICO-PHARMACEUTICOS *

Reverse. Within beaded circle: RUA | DOS | OURIVES | Nº 41 | RIO DE JANEIRO | —
Inscription: DROGARIA E LABORATORIO DA PRODUCTOS CHIMICOS E PHARMACEUTICOS.

21. 33mm. I have engraving from Mr. Meili.

V. THE UNITED STATES. B. 2. *Hospitals*.

1489. *Obverse*. Copy of the hospital seal. Inscription: PHILADA HOSPITAL TRAINING SCHOOL.

Reverse. Blank.

Silver. Shield-shaped. 12 x 17. 20 x 28mm. Wright, *The Numismatist*, Dec., 1898, No. 823.

¹ I have again to announce the death of a most valued correspondent, Col. and Asst. Surgeon-General D. L. Huntington, U. S. A., formerly in charge of the Army Medical Museum and Library at Washington. As with the late Drs. W. Lee of Washington, G. J. Fisher of Sing Sing, and J. W. Bastow of Mexico, his

knowledge of medical medals was very great, and my gratitude to him for assistance was commensurate.

² Mr. Meili has again in the most generous manner furnished me with descriptions and engravings of very rare medals in advance of his own publication.

B. 3. *Medical Societies.*

1490. *Obverse.* Within field of frosted silver, an orchid (lady's slipper) of green and red enamel. Inscription: A. P. H. A. (American Public Health Association) | 18 MINNEAPOLIS 99 upon border of green enamel.

Reverse. M. C. LILLY | COL. O (incused).

Silver. Oval (button). 12 x 16. 20 x 26mm. I have drawing from Dr. W. S. Disbrow. See also Nos. 1251-2 and 1354.

F. 1. *Dentists.*

1491. *Obverse.* THE WAYT DENTAL CO | THIRD | and | JEFFERSON | LOUISVILLE

Reverse. FOUR EXPERIENCED | DENTISTS | and a KIND | and | EFFICIENT | LADY | ATTENDANT.

German silver. 16. 25mm. *Ibid.*, Oct., 1899, No. 1133.

F. 3. *Pharmacists.*

1492. *Obverse.* PHENYO CAFFEIN | CURES | HEADACHE | and | NEURALGIA | PHENYO C. CO | WORCESTER | MASS.

Reverse. Blank. The impression of obverse countersunk.

Bronze. 17. 27mm. *Ibid.*, Dec., 1898, No. 822.

1493. *Obverse.* C. E. WEEKS & CO. | 5 | CENTS | SODA | N. S. RY. TRANSFER STA.

Reverse. J. A. FLOERSH & CO | (etc.)

Aluminum. 20. 33mm. *Ibid.*, Dec., 1899, No. 1286.

1494. *Obverse.* WHITE BROS. | ONE GLASS | — — | SODA. (incused.)

Reverse. Blank.

Copper. 16. 25mm. *Ibid.*, Dec., 1899, No. 1233.

VI. GREAT BRITAIN. A. *Personal.*

Dr. Walter Butler Cheadle (), of London.

1495. *Obverse.* Bust, to left. Beneath, at right: ALLAN WYON. SC. Inscription: WALTER BUTLER CHEADLE M. D.

Reverse. An endless wreath of roses, lilies of the valley, primroses, etc., bound by a ribbon on whose folds: PRIZE - IN - CLINICAL - MEDICINE Within, a circle enclosing, with radiant sun above and staff of Aesculapius below: ST. MARY'S | HOSPITAL | MEDICAL | SCHOOL

Gold. 31. 45mm. Founded in 1898. James, *Medals of the London Hospitals, British Medical Journal*, 6 Jan., 1900, p. 27, figs. 17, 18.

Dr. William Cullen (1710-1790), of Edinburgh.

Besides No. 628, see below, under Medical Colleges.

Dr. William Dick (1793-1866), of Edinburgh. Veterinary Surgeon.

See below, under Medical Colleges.

Dr. Thomas Henry Huxley (1825-1895), of London.

1496. *Obverse.* The hospital. Beneath, at right: B. WYON S. Inscription: CHARING CROSS HOSPITAL | LONDON Exergue, the staff of Aesculapius. Beneath: FOUNDED 1818 (the obverse of No. 913).

Reverse. Within crossed laurel branches tied by ribbon: HUXLEY MEMORIAL. | MDCCCXCVIII Inscription: SCHOLA MEDICINAE | PALMAM PRAECLARIOR AUFERT

Bronze. 35. 55mm. Edge of reverse milled. James, *loc. cit.*, p. 27, fig. 11.

Dr. Edward Jenner (1749-1823), of Berkeley, Gloucestershire.

Besides Nos. 747-57, 880, and 1014-17, there is

1497. *Obverse.* Bust, three-quarters to left. Beneath: ALLAN WYON. SC. Inscription: BORN . 1749 + EDWARD JENNER 'M'D' F.R.S + DIED ' 1823

Reverse. The Eastern hemisphere, bearing: EUROPE ' ASIA ' AFRICA ' AUSTRALIA. Outside, a band, upon which: EPIDEMIOLOGICAL . SOCIETY . OF . LONDON + VENIENTI . OCCURRITE . MORBO + Beyond this: CENTENARY . OF . VACCINATION . CELEBRATED . 1896.

Bronze. 41. 65mm. In the collection of the Royal Society of London. I owe the description to Mr. Allan Wyon, Chief Engraver of Her Majesty's Seals.

Dr. David Livingstone (1813-1873), of Glasgow and Africa.

Besides Nos. 763-4 and 804, there is

1498. *Obverse*. That of No. 763.

Reverse. Laurel wreath. MELVILLE HALL 'HAMPSTEAD. PRIZE FOR GEOGRAPHY' PRESENTED BY ALLAN WYON F.S.A. FRG.S.

Bronze. 28. 43mm. I owe description to Mr. Wyon.

Dr. Sir George H. B. Macleod (), of Glasgow.

1499. *Obverse*. Head, to left. Upon shoulder: A Kirkwood & Son Sc. Inscription: GEO: H. B. MACLEOD. KNT: CHIR: PROF: GLAS: 1869. 1892 | '1895'

Reverse. In Saxon script: "With | purity and holiness | i will | pass my life | and | practise my art" | IIIPOKPATHE

Bronze. 29. 45mm.

Dr. John Murray (1843-1873), of Aberdeen and London.

1500. *Obverse*. The Middlesex hospital, facing. Exergue: JOHN MURRAY | [scroll] | SCHOLARSHIP & MEDAL

Reverse. (?)

Gold. 24. 37mm. Founded in 1874. James, *loc. cit.*, p. 28, fig. 24, of obverse.

Dr. John Henry Steel (1855-1890), of London. Veterinary Surgeon.

1501. *Obverse*. Bust, three-quarters to left. Beneath: ALLAN WYON SC. Inscription: BORN 1855 · JOHN HENRY STEEL · DIED 1890

Reverse. Between two sprays of roses, thistles and shamrocks, the arms, crest and motto of the college. Beneath: ALLAN WYON SC. Inscription, upon band: ROYAL COLLEGE OF VETERINARY SURGEONS.

Bronze. 39. 60mm. Communicated to me by Mr. Wyon.

Dr. Frederic Parkes Weber (1862-), of London.

1502. *Obverse*. Bust, to left, holding medal of Paracelsus in right hand. Upon shoulder: F. Bowcher. F. Above: LONDON MDCCCXCIX At sides: DIE OCTAVO MENSIS MAII — ANNO ÆTATIS SVÆ XXXVII Exergue, upon panel: F. PARKES WEBER | M.D., F.R.C.P., F.S.A.,

Reverse. The Muses of Art and History, the former with graving tool completing an ancient Roman medal, and the latter with right hand upon a broken column, holding a stylus and scroll, upon which: HISTORY (incused). Between them a medal cabinet upon a base, on whose side a quadriga and driver from the Syracusan medalion of Evanietos. In background, an easel. Below, at left: F. Bowcher. F. Legend, above all: IT [the study of numismatics] DERIVES EQUAL | INTEREST FROM | BOTH (incused).

Bronze. Rectangular, curved above. 110 x 128. 140 x 203mm.

1503. As above, save that engraver's signature is absent from reverse.

Bronze. Rectangular, curved above. 30 x 44. 48 x 70mm. In my collection, the gift of Dr. Weber.

B. 1. Medical Colleges.

a. England.

Charing Cross Hospital Medical School. See Huxley, above.

Middlesex Hospital Medical School. See Murray, above.

Royal College of Veterinary Surgeons. See Steel, above.

St. Mary's Hospital Medical School. See Cheadle, above.

b. Scotland.

1504. Royal College of Physicians, Edinburgh.

Obverse. The building. Beneath, the staff of Aesculapius. Above: ARTI SALUTIFERAE SACRUM — (incused.)

Reverse. AEDES | COLL. REG. MED. | EDINB. | HIC POSITAE | XXVII NOV. A. D. MDCCCLXXV | CURANTE PRAESIDE | GULIELMO CULLEN | ARCHITECTO | JAC. CRAIG (incused.)

Bronze. 28. 44mm. Unique. In possession of the college, and shown to me by Mr. J. M. Shaw, sub-librarian, through whose courtesy I have a rubbing.

Royal Veterinary College, Edinburgh.

1505. *Obverse.* Arms: a cartouche bearing the castle of Edinburgh, supported by draped female and a doe, with fowl anchor as crest. Above, upon a plicated band: NISI — DOMINUS — FRVSTRA Below, upon a larger folded band: ROYAL (DICK) VETERINARY COLLEGE — EDINBURGH

Reverse. Crossed branches of thistles, tied by ribbon. Above left stalk: K & S (Kirkwood & Son.)

Bronze. 31. 48mm. In my collection.

University of Glasgow. See MacLeod, above.

B. 2. Hospitals.

Birmingham.

Besides Nos. 994-5, there are

1506. *Obverse.* The buildings, facing, with enclosure; radiant sun above.

Exergue: THE | GENERAL HOSPITAL | BIRMINGHAM

Reverse. A square tablet giving the receipts, expenses, and proceeds of entertainments for the hospital from 1784 to 1829. At each side, musical instruments between branches of laurel. Inscription: BIRMINGHAM | MUSICAL FESTIVALS

Tin. 40. 64mm. Struck about 1830. I have rubbings from Dr. Brettauer of Trieste.

1507. *Obverse.* The building. Above: THE NEW GENERAL | HOSPITAL Exergue, between scrolls: D^S & M (Davis & Macmillan.)

Reverse. The city arms. Above: THE NEW BIRMINGHAM TOKENS Exergue, upon a band: FORWARD Beneath: 1894

Bronze. 19. 31mm.

London.

Charing Cross. See Huxley, above.

Hampstead.

1508. *Obverse.* Between sprays of flowers, the arms, crest, and motto of the borough. Beneath: ALLAN WYON SC

Reverse. With ornament: THE HAMPSTEAD HOSPITAL

Bronze. Oval. 20 x 16. 31 x 25mm. Communicated to me by Mr. Wyon.

London Hospital.

Besides Nos. 917-19, there is the following:

1509. *Obverse.* (?)

Reverse. A female, to left, draped and with civic crown, raises a female cripple, whose crutch lies beside her. In background the building, with two men carrying a patient on a litter. (From the hospital seal.) Above: RELIEF IN DISTRESS. Exergue: LONDON HOSPITAL | M'DCC'LVIII'

Lead. 30. 42mm. Edge of reverse lined. I have shell of the reverse.

Middlesex. See Murray, above.

St. Mary's. See Cheadle, above.

Southampton.

I am now able to give the description of this rare medal.

(1072.) *Obverse.* Heads, jugate, to left. Beneath the outer: J. DAVIS BIR^M Inscription: QUEEN VICTORIA & PRINCE ALBERT

Reverse. The building, with trees at sides. Exergue: ROYAL SOUTH HANTS | INFIRMARY | 1844

White metal. 27. 42mm. Edge lined. In my collection.

B. 3. Medical Societies.

Epidemiological Society of London. See Jenner, above.

D. *Epidemics.*

Small-pox, vaccination. See Jenner, above.

Typhoid fever. Recovery of the Prince of Wales, 1872.

Besides Nos. 1192-4, there is

1510. *Obverse.* Head, to left. Inscription: ALBERT EDWARD PRINCE OF WALES
Exergue: BORN NOV. 9 1841

Reverse. The cathedral (Thanksgiving Service for his recovery). Inscription:
ST PAUL'S—CATHEDRAL Exergue: LONDON | 1872

Bronze. 14. 23mm. Edge of reverse beaded. In my collection.

F. b. *Irregular Practitioners.*

Thomas Holloway (1800-1883), of London.

Besides Nos. 1257-67, there is

1511. *Obverse.* Within open crossed laurel branches, tied by ribbon and surmounted by a crown and shield, a medallion with head to left. Inscription: HOLLOWAY
COLLEGE OPENED BY THE QUEEN Below, upon band: 30TH JUNE - 1886

Reverse. Blank. With ribbon and pin, upon which: STEWARD

Gold. 12. 20mm. Externally: 32. 45mm. (Valued at \$25.) In the possession of Mr. David Proskey of New York.

The regular sequence is now resumed.

F. c. *British Pharmacists* (concluded).

c. Ireland (continued).

Newtownards, Co. Down.

1512. *Obverse.* BOWMAN | NEWTOWNARDS | (etc.)----- | MANUFACTURERS OF
AERATED WATERS

Reverse. GROCERS DRUGGISTS | (etc.) -----

Copper. 14. 22mm. Batty, II, p. 637, No. 1458. In the collection of the
late C. H. Wright, of New York.

1513. As preceding, save BAKERS & CONFECTIONERS omitted from obverse.

Ibid., II, p. 637, No. 1457.

The locality of the following is undetermined:

1514. *Obverse.* DRUG HALL (incused.)

Reverse. Blank.

Ibid., II, p. 405, No. 4057^a

d. Colonial.

Australia. Melbourne.

1515. NEGUS & CO. LEECH MERCHANTS

Vulcanite. Smith Catalogue, 14 Jan., 1887, No. 44.

The Holloway tokens and their Geelong counterstamp have already been described, under Irregular Practitioners.

New Zealand. Province of Otago.

1516. *Obverse.* A. S. WILSON | DUNEDIN | OTAGO | MEDICAL HALL

Reverse. Justice, seated. NEW ZEALAND. 1857

21. 33mm. Weyl. Fonrobert Cat. (Australian, etc.), No. 37; Stainsfield, Australian Tokens, p. 71, No. 306; Atkins, Coins and Tokens of British Empire, p. 377, No. 317.¹

The medical medals of Continental European countries will next be considered.

[To be continued.]

¹ Besides the above, there are British tokens of the makers of trusses and other surgical appliances, opticians, etc., of which there are a number in my collection, and there are still others, with medals also, especially pertaining to sanitation. These last I have elsewhere described.

THE PESO OF PUERTO RICO.

THE value of the Peso of Puerto Rico which was some months ago fixed at the equivalent of fifty cents in American money, as recommended by General Brooke, so far as used in the payment of custom dues, was concurred in by the Secretary of the Treasury at that time. In the absence of any authority of law to determine the value of the money of Puerto Rico, the order issued to General Brooke was not intended to fix the legal value of the coin. It was merely saying that it would be accepted by the military authorities in the island at the value named. If more could be obtained for it in trade, the Government would have no objection; but if its value fell below fifty cents, the military authorities stood ready to receive it at that price.

The bullion value of the Peso is forty cents, and it contains approximately the same amount of silver as the French five-franc piece. Its value in gold exchange had ranged in late years from fifty-five to seventy cents, and it was the fluctuations in exchange value which caused a great deal of the uncertainty in business enterprise on the island. Between five and six millions of Pesos were in circulation there, and their ultimate disposition and value must be left to Congress, for there was no law bearing on the subject. It is understood that the Government proposes to retire these pieces as fast as received, and to replace them with American coinage; the recent decision of the Courts, that Puerto Rico is under the Constitution of the United States, will, in time at least, make the money of the island a numismatic rarity.

SOME COIN DISCOVERIES IN OLD ROME.

A HIDDEN treasure of gold pieces was discovered recently in a branch drain, near the west corner of the edifice adjoining the Church of St. Maria Liberatrice. It consists of nearly four hundred *aurei*, which must have been thrown into the drain in a leather bag, or done up in a piece of cloth, on the occasion of one of the barbaric invasions of the last quarter of the fifth century. The oldest coin dates from the time of Flavius Julius Constantius (Constantius II, 337-361 A. D.), and shows the figures of Rome and Constantinople supporting a shield, with the legend "*Gloria Reipublicæ*." Next come several *aurei* of Valentinian III, son of Constantius III and Galla Placidia, associated to the Empire A. D. 425; slain by Petronius Maximus in 455. The reverse of these coins shows the Emperor crushing with his right foot the head of a dragon, and holding the sign of the cross with one hand, the globe and the victory with the other. By far the greatest number of coins — three hundred and more — belong to the Emperor Anthemius, son of Procopius, slain by his son-in-law, Ricimer, in 467. The rarest set of all is one of nine pieces with the effigy and the name of Ælia Marcia Euphemia, daughter of the Emperor Marcianus, and wife of Anthemius. Remarkable, also, are some *aurei* of Libius Severus, poisoned by Primicerius in 465, and of Marcianus, poisoned by Aspar in 457 while preparing an expedition against the Vandals. The latest pieces in the chronology of the *ripostiglio* belong to the Emperor Leo I, crowned in 457, whose death took place in 474.

It is difficult to connect the burial of this considerable sum of money with any particular event in the history of the barbaric inroads which marked the end of the fifth century. There is no doubt, however, that the gold was thrown into the cess-

pool under the apprehension of an impending pillage. The House of the Vestals, abandoned by the Sisterhood since its suppression in 393, was probably falling into ruin, and the owner of the gold selected the hiding-place so skilfully that not only did it escape being plundered by the barbarians, but the owner himself could not recover it after the danger was over. Perhaps he lost his life in the defence of the city ; perhaps he was carried away into slavery ; perhaps this wing of the cloisters fell to the ground, and the hiding-place remained buried under a heavy mass of debris.

Discoveries of this kind are by no means a rare occurrence in Rome. Six thousand four hundred brass coins were found in 1880 in a drain near the tomb of Sulpicius Platorinus, in the Trastevere ; and almost as many in 1876 in another sewer near the present Piazza di Magnanapoli, on the Quirinal. This practice may help us to explain, to a certain extent, the presence of an enormous mass of coins in the bed of the Tiber. During the dredging operations of the last decade about twelve hundred pieces a month were brought to the surface by the dredgers. In desperate cases coins may have been thrown directly into the Tiber to prevent their falling a prey to the barbarians ; but it is also possible that a fair percentage may have been washed down from the sewers into the bed of the river.—*Rodolfo Lanciani in the London Athenæum.*

ANNUAL ASSAY MEDALS OF THE UNITED STATES MINT.

By EDMUND JAMES CLEVELAND.

[Continued from Vol. XXXIII, p. 129.]

40. 1900. *Obverse*, Civilian bust of the President to left, wearing on the left lapel of his coat the button of the Loyal Legion (the same button appears also on the Assay Medals of 1898 and 1899), dividing the legend WILLIAM | MCKINLEY. *Reverse*, A seated female figure, typifying Justice, facing right, and holding in her left hand, extended upward from the elbow, a pair of scales ; her right hand rests on a standing elliptical shield bearing the American eagle displayed, with rays above ; to the right of Justice, and in the background, is the façade of the U. S. Mint. Partly encircling all, above, the legend UNITED STATES MINT ANNUAL ASSAY 1900. Silver. 21. 33½mm.

ADDITIONS.

1. 1860. Struck also in silver.
 6. 1869. Struck also in silver. [All of these that we have seen, in both metals, have a break in the obverse die extending from the fifth star to the rim. Was this pattern rejected for that reason ?]
 - 9a. 1871. The obverse bears the exergue, in two horizontal lines, J. POLLOCK | DIRECTOR but otherwise is the same as No. 9. Silver, and a trial piece of the same in aluminum. 21. 33½mm.
 18. 1880. Struck also in silver.
 31. 1891. Struck also in copper, bronzed.
 33. 1893. Struck also in copper, bronzed.
 39. 1899. Struck also in copper, bronzed.
- HARTFORD, CONN., April 2, 1900.

MEDALS OF THE GRAND ARMY AND ALLIED BODIES.

To the Editor of the Journal:—

I THINK it is somewhat remarkable that among the various serial descriptions of American Medals which have appeared in your pages, no attempt has been made to give an account of the numerous pieces struck to commemorate gatherings of the Grand Army, the Woman's Relief Corps, the Sons of Veterans, and other similar organizations. These Societies, as is well known, hold annual reunions in various parts of the country, and the delegations from the different States which attend them have for many years—how long the writer is unable to say—been in the habit of striking medals to honor their presiding officer, or in some similar way to commemorate the event. Many of these pieces are of historic value, because they bear portraits of those who distinguished themselves in the struggle, either in the army or in that noble band of women who during the war repaired to the hospitals, nursing the sick and wounded in their hours of suffering.

As the older men passed onward, their sons have taken up the duty of keeping bright the memory of their fathers' achievements, and formed the "Sons of Veterans" an hereditary body, whose name sufficiently explains its purpose; and there are other societies of kindred object, whose medals might be properly included in a descriptive catalogue of this department of American numismatics. The writer confesses his inability to undertake the task, but gladly offers the following material, which he hopes may prove an incentive to some one with better opportunities than he possesses to go forward in the preparation of such a list. It is believed that a carefully prepared catalogue of these pieces, which are more numerous I think than collectors generally suppose, would be not less interesting than that of the medals of the British army, which are to be found in many of our cabinets, and the earlier the task is undertaken the more successful it would prove. If my memory serves me, some such plan was proposed in your pages many years ago, but was never carried out.

I will mention at the outset a medal of the "First Defenders." On the obverse is an oblong tablet, on which is shown a soldier approaching; he wears the uniform of the army of 1861,—a cap, short-skirted coat, belt, etc., and carries his musket at "arms port"; the bayonet in the scabbard: in the distance is shown the Capitol and some other public building in Washington: on the left, in a circular medallion, is a head of Lincoln in profile to right, and at the right, in a similar circle, a shield with a suggestion of the National arms, and a diagonal band running upward inscribed UNION. Curved ornaments fill the spaces beside the central tablet, above and below the small circular medallions, and in the exergue, in three lines, are the words, FIRST DEFENDERS | WASHINGTON | APR. 18, 1861. On the reverse is an ornate device composed of five rings interlaced, each inscribed with the name of some military organization which claims the honor of being included among the "First Defenders;" on the first, at the right and top, is LOGAN GUARDS; on the next, below, RINGGOLD LIGHT ARTILLERY—TIL being obscured by the ring which interlaces; on the third ring, WASHINGTON ARTILLERISTS (the second L obscured); on the fourth, ALLEN INFANTRY and on the last, NATIONAL LIGHT INFANTRY the F missing. On that part of the rings not covered by the words are floral ornaments; the edges of all meet in the centre, and the field within them has ornamental lines, a dot being placed in the outer spaces between each ring. This is worn by a ribbon of the National colors attached to a clasp, on the

centre of which is a circle with the well-known device of the Grand Army, a sailor on the left and a soldier on the right clasping hands before Columbia, standing; two children are between the men, one a girl kneeling, the other a boy standing; in the background, on the left, a flag with the American eagle, and on the right another, on which appear stars and the fasces, emblematic of Union. This is surrounded by a legend in minute letters, GRAND ARMY OF THE REPUBLIC—1861 VETERAN 1866; a sprig of olive extends to right and left from the centre. This piece is bronzed copper, and size 24.

When the Grand Army met in Boston in 1890, the Rhode Island delegation wore a bronzed medal bearing on the obverse a bust facing to left, and showing the profile of BENJ. F. DAVIS whose name appears in the legend over his head, and which is completed by DEPT. COMDR. 1890. below; in his coat appears the G. A. R. button, and two small dots separate the parts of the legend. On the reverse is R. I. | DELEGATION TO | 24TH NAT. ENCPT. | BOSTON | AUG. 1890. | G. A. R. The first and last lines curve to the edge. Worn with a clasp on which a semicircle at the top is filled with rays, and has the date 1890 and on a bar BOSTON The size is 20.

On the same occasion the "Sons of Veterans" who accompanied their elders had a medal with a portrait bust to left, in profile, of their commandant, whose name and rank appear in the legend, COL. THEODORE A. BARTON above, and DIV. OF R. I. S. V. 1890 in smaller letters at the base; his head is bare, and he wears a simple undress uniform coat. The reverse gives the occasion, and is inscribed in six lines, the first and last curved, SOUVENIR | —.— | DIV. OF | RHODE ISLAND | S. V. U. S. A. | BOSTON AUG. | 1890. Bronzed copper. Size 20. Clasp similar to the preceding.

Another Boston medal of the Encampment of 1890 bore a clothed bust of Gen. Alger, three quarters to left; in his coat is the button of the Order. Legend, above, COMMANDER IN CHIEF and below, RUSSELL A. ALGER On the field of the reverse, RUSSELL A. ALGER | G. A. R. | STAFF ASSOCIATION | ORGANIZED | BOSTON | MASS. | AUG. 14. 1890. Bronze. Size 22. Worn with a clasp similar to the preceding.

The Springfield Post of Mass., G. A. R., wear a medal with a clothed bust of the late Gov. Andrew, three-quarters facing, on the obverse. Legend, ★ WE STAND BY THOSE WHO STOOD FOR US ★ and below, JOHN A. ANDREW Reverse, a view of the arsenal at Springfield, with U. S. ARSENAL in exergue. For those of their friends who accompany them to the various encampments, but who are not members of the Order, they have a medal struck from the reverse die, with the other side blank for engraving. Bronze. Size 22. Both medals are worn attached to a bar on which is POST 16 | SPRINGFIELD, MASS. | G. A. R. The ribbon of the latter is white, with the word ASSOCIATE in gold letters thereon.

In 1898 the Grand Army met in Cincinnati, O. The Michigan men wore thither a medal with the arms of the State on the obverse,—the sun rising from the lake in the distance, and a peninsula jutting into the water at the left, on which a man is standing. In the chief the word TUEBOR The shield rests upon a ribbon bearing the State motto, SI QUÆRIS PENINSULAM AMÆNAM CIRCUMSPICE (the last word on a fold of the ribbon beneath) which signifies "If you seek for a fair peninsula, look about you." Crest, the American eagle with wings displayed, holding the olive and arrows in his talons, and E PLURIBUS UNUM on a ribbon above. Supporters, dexter, a stag, sinister, a moose, both salient. Legend, above, DEPARTMENT OF MICHIGAN and below, G. A. R. with three small stars of five points on either side. Reverse, the badge of the

Grand Army on a circle in the centre of the field, as already described, and with the same legend; above it, in a semi-circle, CINCINNATI and below, in a similar form, SEPTEMBER with 1898 in the legend at the base. The remainder of the legend is 22ND NATIONAL ENCAMPMENT G. A. R. Bronzed copper. Size 22. Worn with a clasp, on which 1898 on an ornate tablet above CINCINNATI

The account of the Woman's Relief medals must be deferred until your next, for I fear I have already trespassed on your space.

C. P. N.

SPANISH-AMERICAN WAR MEDALS.

It is desirable to preserve a record as complete as may be of the various medals struck for the events of the Spanish-American War, both for future reference and also as making a part of the history of the times. A few of these have already been described in the *Journal*, and we shall be obliged to collectors who may have impressions of these pieces, which have not yet been published in our pages, if they will send us descriptions, accompanied when possible by rubbings, and taking special care that the letters and punctuation of the legends, etc., are carefully and correctly given.

There is a bronze medal, bearing on the obverse a very good portrait bust of Admiral Dewey, in uniform, his face in profile to right, and having the legend, on the left of the bust, ADMIRAL and on the right, GEO. DEWEY with milled edges; on the reverse is a view of the flag-ship Olympia steaming to left, within a circle formed by a cable, the ends knotted at the base; beneath the vessel, in very small letters, U. S. S. OLYMPIA Legend, MANILA BAY MAY 1. 1898. Size 22. Struck in Philadelphia.

Another has upon the obverse a wreath of laurel branches, the stems crossed at the base and surmounted by two standards, their staves crossed in saltire and fastened at the point of intersection; the flag on the left is that of Cuba, and that on the right the stars and stripes; beneath the wreath and between the staves is the date 1898 Legend, above, SPANISH AMERICAN WAR with thirteen stars completing the circle. Reverse, a portrait bust of Gen. Lee, facing, but slightly turned to the left. Legend, above, MAJ. GEN. FITZHUGH LEE Borders milled, with radial lines on the obverse, and also on the reverse, but the terminals of the short lines on the latter differ a little from the former. Bronzed copper. Size 16. This also, we are informed, was struck in Philadelphia.

The City of Hudson, N. Y., presented each of its soldiers who returned from the war, with a medal of bronze, on the obverse of which is a copy of the quaint municipal seal—a spouting whale swimming through the waters, and bearing on his back Neptune (?), who holds a trident in his right hand, and with his left seems to point to a mermaid or triton with curling tail, blowing a conch, seated erect on the surface of the water, as if moving to the left; the curious feature of the device is that Neptune is seated with his back to the whale's head! Above the figures, on a scroll having three folds and drooping ends, ET DECUS ET PRETIUM RECTI The motto is that of the city, and was not selected for the occasion, though quite appropriate. The field is surrounded by dots, within a double circle, outside of which is the legend, PRESENTED BY THE CITY OF HUDSON. NEW YORK The reverse has a wreath of two branches of laurel (no berries), open at the top, and the ends at base springing from a ring which holds a sheaf of five arrows; within the wreath is the inscription, in nine lines: IN |

REGOGNITION OF | HONORABLE SERVICE | RENDERED IN THE WAR | BETWEEN THE | UNITED STATES | OF AMERICA | AND SPAIN | 1898 Worn with a bar bearing the rising sun and rays — the crest of the State of New York. The medal is size 24. It is as yet given only to those entitled to wear it, and no doubt will always be rare.

A souvenir medal of the reception to the naval heroes given by the City of New York in September, 1899, has upon the obverse accolated busts of Dewey and Schley, in profile to the left, that of Dewey surmounting the other; they are both in uniform. Legend, on the left (near Dewey), MANILA BAY MAY 1. and on the right, in front of Schley, SANTIAGO JULY 3, 1898. Reverse, a wreath of laurel with berries, open at the top and the stems crossed at the base, is surmounted by a square tablet in dead finish, on which, in seven lines, are the words of Dewey at Manila: YOU CAN COMMENCE | FIRING AS SOON AS | YOU ARE READY | MAY 1. 1898. and those of Schley, after the battle of Santiago: THERE IS GLORY | ENOUGH FOR ALL | JULY 3. 1898. White metal. Size 24. Worn with a ribbon of buff and blue, stamped in silver, RECEPTION | Admiral Dewey | SEPT. 28-29, 1899 | NEW YORK. attached to a clasp of yellow metal on which SOUVENIR

MASONIC MEDALS.

[Continued from Vol. XXXIV, page 86.]

MCXXII. Obverse, Accolated heads, to observer's left, the one on the right beardless, with long flowing hair, representing St. John the Evangelist; the other with full forked beard, and a coat of "camel's hair" partly showing on his shoulder, representing St. John the Baptist; on the edge of the shoulder of the former, very small, BARBER. Legend, SAINT JOHNS LODGE NUMBER ONE PROVIDENCE 1757. Reverse, The arms of the Grand Lodge of Rhode Island: — or, on a chevron gules between three castles proper, a pair of compasses, argent or proper, extended chevronwise. Crest, a dove, proper, with an olive branch in her beak. Supporters, two lizards. Motto, on a ribbon, below, SUIVEZ RAISON the letters incused.¹ Legend on a dead ground, separated from the field which is burnished, by a beaded circle, ONE HUNDRED AND TWENTYFIFTH ANNIVERSARY and at the bottom 1882. Silver and bronze. Size 24.

W. T. R. M.

NOTES AND QUERIES.

EARLIEST PROOF COINS.

WHAT is the date of the earliest "Proof Coin" issued by the United States? The earliest I have noticed is one of the Cent of 1822, offered in the Mackenzie Sale. Can any of the *Journal* readers enlighten me? I presume the so-called 1804 Dollar can hardly be called a *proof*; though it seems to be established that the date it bears is nominal and its actual issue was between 1837 and 1843, it is more properly a trial or pattern piece, and cannot be attributed to 1804.

¹ This motto correctly given in English would be "Follow the right," but it is conventionally rendered, as on the arms of the Grand Lodge of Massachusetts, "Follow reason." The device is that of the arms as used there a little over a century ago, having the lizard supporters as they appear on several old seals of early

Boston Lodges. The Grand Lodge of Rhode Island, originally deriving its power from Massachusetts, used the same arms, but changed its tinctures for a "difference." This fine medal, whose purpose is defined by its inscriptions, I describe from an impression in the Lawrence collection.

LYMAN H. LOW,

NUMISMATIST,

MEMBER OF THE AMERICAN NUMISMATIC AND ARCHAEOLOGICAL SOCIETY; THE NUMISMATIC SOCIETY OF LONDON; THE AMERICAN NUMISMATIC ASSOCIATION, ETC.

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At mihi plaudo
Ipse domi, simul ac nummos contemplor in arca.

— *Hor., Sat. I, ii. 66.*

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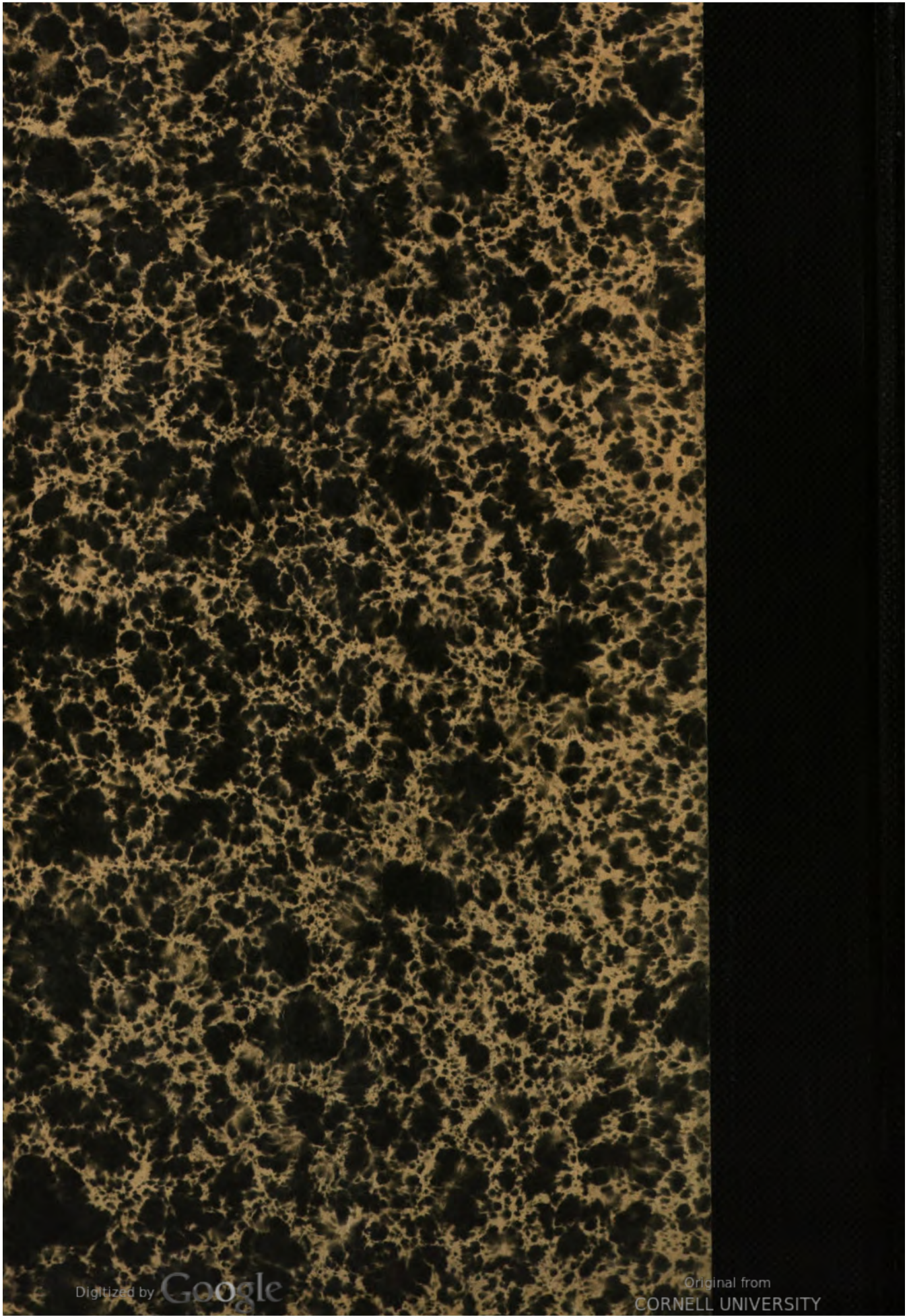
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